VOGUE

60c
AUG. 1



THE ADVENTUROUS ONES...
WHO'S WHERE
THE ACTION IS

FASHION FOR THE NEW GIRL WHO WEARS WHAT SHE WANTS TO WEAR

GOING GREEN

THE NEW WASHINGTON THAT NEW WASHINGTON WATCHES

THE BEAUTIFUL PEOPLE ON WATER

LYNN CHADWICK'S ROBUST TURN OF DÉCOR WITH A VAST UNWANTED HOUSE

ARTICLES BY
JOHN RUSSELL
NANCY HALE

ADVANCED EDITION

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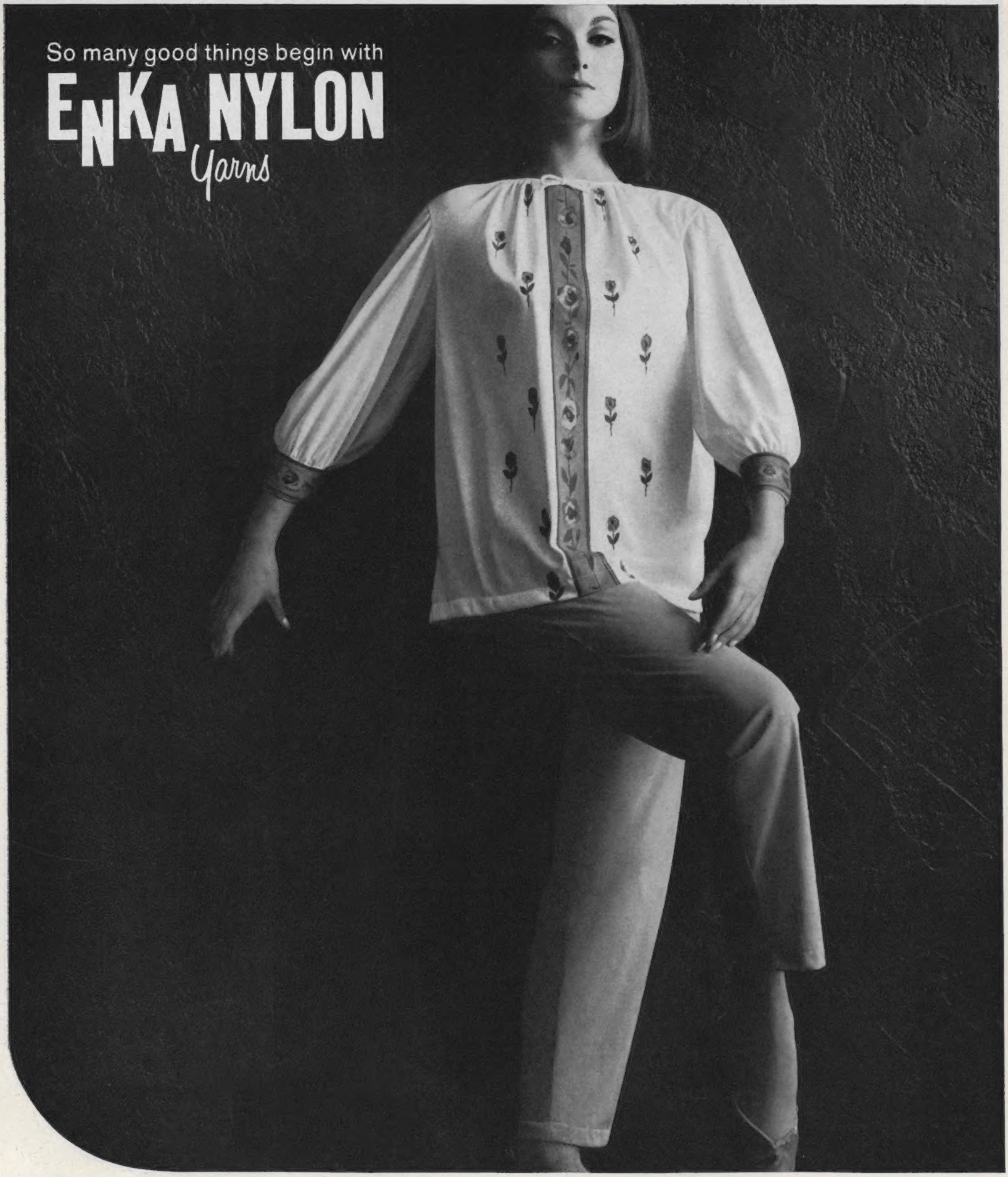
...soft, supple... and so beautifully tops the sleeveless, V-necklined design by Ted Bodin. 100% wool ...**$40.** Slightly higher on west coast.

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AUGUST 1, 1963

INCORPORATING VANITY FAIR

VOGUE

AMERICAN FRENCH BRITISH AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

I.S.V.-PATCÉVITCH, President

Alexander Liberman, Editorial Director



PENN

COVER: One of the prettiest vervey ways to take a city coat to the country. Country colours lightened, whitened—blue like a cloudless sky, pink of the primrose persuasion. The thigh-length coat here, of double-faced twill whipcord—rounded, welted, shoulders dropped, button-down pockets, sleeves tabbed, carved collar filled with a wide turtleneck. Marvellous with it: marvellous legs, stone-grey whipcord pants, pale-blue textured stockings, tobacco-coloured buskins. Originala coat: about $225. Of Anglo wool, loomed in America. Korrigan knitted wool sweater; Trifari earrings; Grandoe gloves. Bonnie Doon stockings of Tycora nylon yarn. John Frederics hat. All: Bonwit Teller. Coat: Hutzler's; Rich's; I. Magnin. Wool pants: Brett. Sandler of Boston boots; at Altman's. Dorothy Gray Coral Sail lipstick.

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JESSICA DAVES
Editorial Advisor

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It has a special texture—soft and rich. A special way of moving too. Slip it on and you'll delight in its touch! But no wonder this is crepe at its very best. It's made with Celanese acetate, the beauty fiber. Men'dels dress and jacket of Hargro's acetate and rayon crepe. Sizes 12½-24½ and 38-44. Black, blue, cranberry. About $36 at Stern's, New York and branches; Bon Marche, Seattle and branches; Jordan Marsh Co., Boston; Joske's, San Antonio; Powers, Minneapolis and branches. Celanese®

Acetate...a Celanese contemporary fiber

FOR ADDITIONAL STORES, "WHERE YOU CAN BUY"—SEE LAST PAGE



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Left to right:

Three piece suit of imported English doeskin wool flannel. Shell blouse and trim of wool jersey in contrasting colors. Also matching sash plaited with gold color metal chain. Camel with brown or medium gray with lipstick red trim. *(C-30)* **70.00**

The long, long jacket suit of wool chinchilla with low set collar and pockets and the shirtsleeve look of the season. Deep brown, camel color or red. *(C-31)* **70.00**

The newest whipcord wool in a casual open-collar suit with an on-the-move A-line skirt complete with high-center pleat. Cutaway jacket has back-center slit. Red, taupe, or royal blue. *(C-32)* **60.00**

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American Golfer's wool flannels score for fall

Watch the fashion points add up with our exclusive collection of the easygoing separates that make fashion a fun game this season... on campus... on the job... or in the country. All in cranberry, mallard blue or black. Sizes 10 to 20.

Left to right:

Modified A-line skirt. *(C-34)* **13.00**
Vest with gold color metal buttons. *(C-35)* **12.00**
¾ sleeve shirt in Dacron® and cotton Oxford cloth with Bermuda collar. Pale pink, light blue or white. *(C-36)* **8.00**

Front wrap skirt with buckle fastener. *(C-37).* **15.00**
Cotton and Avril rayon print blouse in fleur-de-lis pattern with ¾ sleeve, convertible collar. Red or blue with black. *(C-38)* **7.00**

Sleeveless shift with back zipper, self belt. *(C-39)* **20.00**

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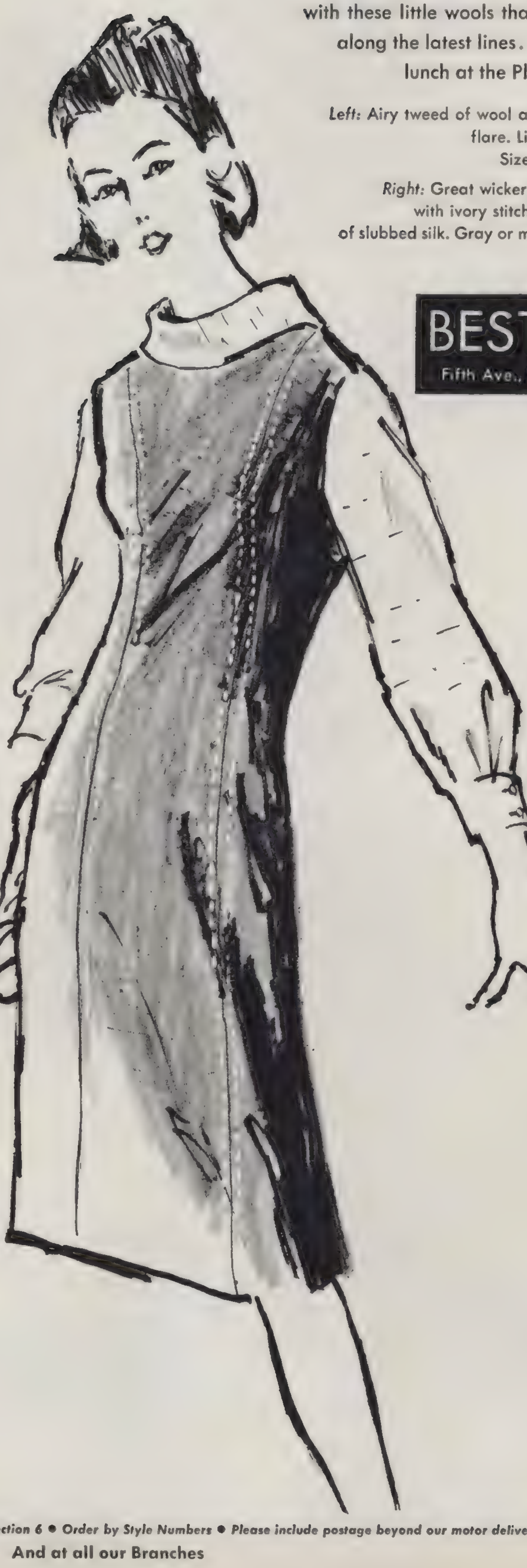
Adele Martin meets the situation

with these little wools that manage everything along the latest lines...from desk to a date lunch at the Plaza or a sorority tea.

Left: Airy tweed of wool and mohair with flair and flare. Lined. Rose, camel or teal. Sizes 8 to 16. *(C-40)* **40.00**

Right: Great wicker weave wool jumper-shift with ivory stitching and off white blouse of slubbed silk. Gray or marine blue. Sizes 8 to 16. *(C-41)* **40.00**





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Left to right:
Wool classic cardigan in warp dye tweedy pattern. *(C-42)* **13.00**
Frost flecked 5 gore A-line wool and rayon tweed skirt. *(C-43)* **13.00**

Turtle neck style pullover in wool with warp dye tweedy pattern. *(C-44)* **12.00** Frost flecked wool and rayon tweed front-wrap culotte. *(C-45)* **13.00**

Not shown: V-neck long sleeve classic pullover. *(C-46)* **12.00**

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Left to right:

Shell blouse in solid colors of cranberry, brown, green or blue. *(C-47)* **8.00**

Print shell blouse in cranberry/clay, brown/gold, green/mint or blue/beige. *(C-48)* **10.00**
Skirt in two tones of cranberry, brown, green or blue. Sizes 10 to 16. *(C-49)* **13.00**

Man-tailored blouse with ¾ sleeves, yoke back, in-or-out hemline and 3-way cuffs that roll up, button to a pleat or turn for French cuffs. Cranberry, brown, green or blue. *(C-50)* **11.00**

Cardigan jacket to match skirt. *(C-51)* **15.00**

Blouses are hand-washable. Sizes 30 to 36.

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new nylon zipper

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(it has a luscious texture)

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Acetate...a Celanese contemporary fiber



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Roman Toga cape in mock leopard with looped scarf neckline, about $100.00.

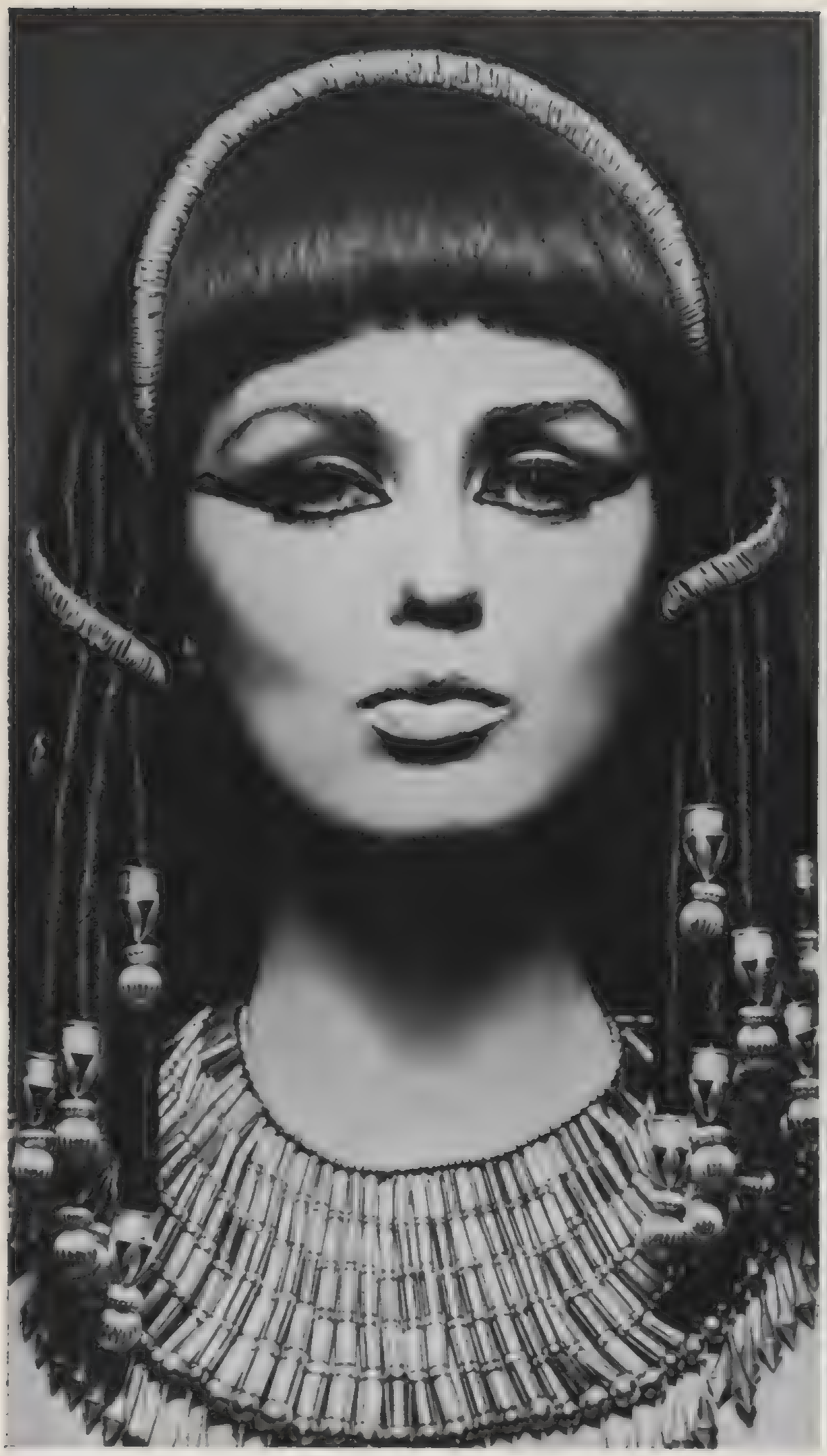
Roman Legion officer's coat in mock cheetah, double-breasted, brass-studded leather tie-belt, about $110.00.

Cleopatra Burnoose coat in wool fleece, lined in mock leopard, about $110.00. White, gold, black and red.

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CLEOPATRA 20th CENTURY-FOX

For where to buy Cleopatra apparel and beauty products shown on pages 24 through 33 and 35, see FASHION WHEREABOUTS—LAST PAGE.



Newest fashion direction . . . the Cleopatra image by three great contemporary designers

VIRGINIA WALLACE

- one shoulder gown of nylon satin tricot, black with gold cord wrap belt. Petite, s, m, l. About $26.00. Matching peignoir (not shown) about $24.00. Also white with gold or white with white.

OLEG CASSINI

- white matelasse crepe evening gown with Cleopatra neckline, about $125.00.

SAMUEL ROBERT

- jungle kid — reptile printed kidskin shift dress and shirt jacket, each about $110.00.

CLEOPATRA — 20th CENTURY-FOX

For where to buy Cleopatra apparel and beauty products shown on pages 24 through 33 and 35, see FASHION WHEREABOUTS — LAST PAGE.

Watch them "grow"!



NEW LASH-ON REALLY WORKS.
ACTUALLY MAKES LASHES LONGER,
THICKER, LUSHER—IN SECONDS.

1 You're a skeptic—but every woman with nondescript eyelashes is in for a wonderful surprise with Lash-on. And it's quick and easy to use; you don't have to be a make-up artist. First step—stroke on Jacqueline Cochran Creme Mascara.

2 You're amazed—the second you feather on Lash-on with its special brush. It clings to the mascara, instantly adds length and thickness to your natural lashes. You apply more mascara to "set" the Lash-on, and if you want your lashes still longer, still thicker, simply repeat the process.

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Lash on

by *Jacqueline Cochran*

Originator of the moisture concept
and Flowing Velvet with exclusive Hydrolin.

CLEOPATRA
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"WHERE YOU CAN BUY"—SEE LAST PAGE

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About sixty dollars at fine stores.





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THE BRIGHT SHIRT:

its new identity with this year's look



In this year's fashion sweep, the look of sport de luxe by day, no force shows its hand more boldly than the shirt-idea and—what could be simpler?—the shirt. Here, bright red Dacron-and-silk, worn with a flicker of scarf tucked neatly into the open neck. Shirt by Pilot. About $9. Bloomingdale's; Woodward & Lothrop; Rich's.



Hunting boot from Sweden, *above*, of deepest brown suède, sided and strapped in calfskin. Good idea for country walks, or in the city with textured stockings, a tailor's raincoat. $30; imported by Saks Fifth Avenue.
More boots on page 46.

bobbi



shades of cleopatra! *egyptian, sphinx, lotus, nile*

seductive enchantress colors in sheer seamless nylons

James



Dramatic!

(You...in Celanese acetate)

Is it exciting? Most assuredly. Is it alluring?...to say the least. What makes it so? Celanese acetate, the beauty fiber. Wear the long slim sheath plus tunic. Wear the tunic alone. The sleeveless bodice is high in front, dips low in back. Miss Elliette's metallic brocade of Opulent's acetate, mylar metallic and nylon. Coral, turquoise, white. Sizes 8-16. About $60 at Bloomingdale's, New York; Frost Bros., San Antonio; Julius Garfinckel & Co., Washington; I. Magnin & Co., West Coast; Stix, Baer & Fuller, St. Louis. For additional stores see page 50. Celanese®

Acetate...a Celanese contemporary fiber

THE SHIRT YOU CAN'T LIVE WITHOUT



The kind of shirt everybody wants
Right Now. The shirt you can
count on to wrap up a Look.
Above, it's blue-shirt blue and
pulls over the head, over a black
wool jersey hood. The collar is spread,
the front tabbed and buttoned in brass—
both down the front and at the cuffs.
Here, it's tucked into news--
a walking skirt of quilted suède.
Shirt: by Macshore in Klopman
fabric of Dacron and
cotton. About $6 at Gimbels;
Bullock's, Downtown.



SEDUCTIVE ENOUGH TO WEAR...

You're Queen of the Nile—modern style. No wonder you've inspired a new bedspread so romantic, Bates simply *had* to name it "Antony." It enriches your bed with classic motifs from the borders of ancient Greek and Roman togas. It's so expressive, you can almost hear it say: *a beguilingly beautiful woman sleeps here.*

Bates®

THE BATES COVER GIRL WEARS "ANTONY" IN PATRICIAN BLUE ALSO IN ROMAN BRONZE, EMPRESS TURQUOISE, FESTIVAL ORANGE, CAESAR GOLD, POMPEII PEBBLE, MEDITERRANEAN OLIVE, SNOW WHITE MACHINE WASHABLE, MACHINE-DRYABLE. TWIN, $12.98. DOUBLE, $14.98. SLIGHTLY HIGHER IN THE WEST. ©1963 BATES FABRICS, INC., 112 WEST 34th ST., NEW YORK 1, N.Y.

Shoes that look and feel like more than you paid

RISQUÉ®

The transitional pump you'll wear autumn through winter. Contrasting black adds the rich fashion note. Gently curved throat, soft flattering fit. 12.99 (other styles 6.99 to 13.99)

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Shop for 'Kennie Originals' at these and other fine stores

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The mink news of the season: Kennie's Inner Circle collars ... Suits, about $100*—coat, about $110*. At Jordan Marsh, Boston; Bloomingdale's, New York; Abraham & Straus, Brooklyn; Strawbridge & Clothier, Philadelphia; Hutzler's, Baltimore; Woodward & Lothrop, Washington; Rich's, Atlanta; Frost Bros., San Antonio; Kaufmann's, Pittsburgh; Hudson's, Detroit; Denver Dry Goods, Denver; Joseph Magnin, San Francisco—and the other fine stores listed on these 2 pages.

*Prices slightly higher West of the Rockies



Continued from preceding page

Fayetteville, Fleishman's; Gastonia, Vogue; Greensboro, Contesso; Greensboro, Meyer's; Greenville, Brody's; Kinston, Brody's; Leaksville, Flynn's; Lenoir, Newton's; New Bern, Hill's; Raleigh, Burton's; Raleigh, Ellisberg's; Raleigh, Ivey-Taylor; Reidsville, Style Center; Rocky Mt., Rosenbloom-Levy; Salisbury, Guyes; Sanford, Lessie's; Shelby, McNeely's; Statesville, Spainhour's; Wilmington, Wonder Shop; Winston-Salem, Arcade; Winston-Salem, Cohen-Robbins; **North Dakota** —Grand Forks, Mandel's; Minot, Taube's; **Ohio**— Akron, Polsky's, Cleveland, Sterling Lindner, May Co.; Halle Bros., Columbus, Lazarus, Cuyahoga Falls, Irene's; Fremont, Joseph's; Hamilton, Wilmur's; Louisville, Zwick's; Marietta, Betty Lee's; Newark, Carroll's; Springfield, Wren's; Toledo, Stein's; **Oklahoma** — Chickasha, Levine & Miller; Lawton, Scott's; Oklahoma City, Street's; Tulsa, Brown Duncan; **Oregon** — Eugene, Kaufman Bros.; Portland, Bedell's; **Pennsylvania** — Allentown, Adams Co.; Altoona, Simonds'; Chester, Speare Bros.; Erie, Halle Bros.; Germantown, Allen's; Greensburg, Rover's; Harrisburg, David's; Harrisburg, Worth's; Homestead, Friedlander's; Pottstown, Kessler's; Scranton, Schreiber's; Tamaqua, Miller's; Washington, Lewis'; Wayne, Kay's; **Rhode Island** — Pawtucket, Bernstein's; Providence, The Outlet; Westerly, Bea Smith; Woonsocket, McCarthy's; **South Carolina**—Charleston, Snelgrove's; Columbia, Haltiwanger; Florence, Gladstone's; Greenville, Ivey's; Greenville, Meyers Arnold; Newberry, Bergen's; Rock Hill, Smart Shop; Spartanburg, Aug. W. Smith; Spartanburg, The Fashion; Sumter, Capitol; Union, Wilburn's; **South Dakota**—Rapid City, Baron's; **Tennessee**—Bristol, New Fashion; Chattanooga, Miller Bros.; Columbia, Gordon's; Jackson, Rosenbloom's; Kingsport, J. Fred Johnson; Knoxville, Miller's; Maryville, Proffitt's; Memphis, Goldsmith's; Memphis, Lowenstein's; Murfreesboro, Goldstein's; Nashville, Cain-Sloan; Nashville, Grace's; Nashville, Harvey's; Tullahoma, Goldstein's; **Texas** — Beaumont, The Fair; Bryan, Lester's; El Paso, Popular D. G.; Ft. Worth, Monnig's; Houston, Foley's; Houston, Joske's; Laredo, Hachar's; Lubbock, Godwin's; Tyler, Mayer Schmidt; Waco, Goldstein-Migel; Wichita Falls, The Hub; **Utah**—Salt Lake City, Halmar's; **Virginia** —Alexandria, Hayman's; Charlottesville, Tilman's; Fredericksburg, Carley's; Harrisonburg, Joseph Ney's; Norfolk, Ames & Brownley; Norton, Cohen's; Petersburg, Globe; Richmond, La Vogue; Richmond, Miller Rhoads; Roanoke, Lazarus; Roanoke, Smartwear-Irving Saks; So. Boston, Lantor's; Winchester, Hodgson's; **Washington** — Walla Walla, Gardner's; **West Virginia** — Bluefield, Mademoiselle; Charleston, Coyle & Richardson; Clarksburg, Stone & Thomas; Fairmont, Jones; Holden, Island Creek; Huntington, Smart Shop; Lewisburg, Yarid's; Moundsville, Ferris Shoppe; Parkersburg, Broida's; Wheeling, Stone & Thomas; **Wisconsin** —Green Bay, Nau's; Madison, Simpson's; Milwaukee, Chapman's; West Allis, Tailelman's; **Wyoming** — Casper, Kline's. Also at all Macy stores . . . If your favorite store is not listed, write **Meyer Stoll, Inc.**, 500 Seventh Avenue, New York 18, New York.

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☆ A new catalogue of the famous Metropolitan Museum cards. Paintings from early Italian and Flemish masters to Renoir and Van Gogh, medieval tapestries and ivories, Persian manuscripts, Byzantine gold and enamels, primitive woodcuts, prints and drawings by Rembrandt, Dürer, and Tiepolo, and a festive variety of designs from ancient Greece, China, India, Japan, and pre-Inca Peru. ☆ The cards, printed in limited editions under the direct supervision of the Museum, cost from 5 to 95 cents each. The forty-page catalogue — which also illustrates Museum jewelry and other unusual Christmas presents—will be mailed about September first.

The Metropolitan Museum of Art
255 Gracie Station, New York 28 G2

Please send me the Museum's new catalogue of Christmas cards, 25 cents enclosed

Name _____

Address _____

VOGUE'S NOTEBOOK

In Little Rock, a three-day party to welcome the Arkansas Arts Center

From all over the U.S., Arkansas travellers—artists, museum directors, stars of the performing arts—gathered for the opening of Little Rock's many-pronged, ambitious new Arkansas Arts Center. Three days of celebration included a loan exhibition from New York's Metropolitan Museum; private dinners and suppers all over town; a Beaux Arts Ball for six hundred, in a great tent on the Arts Center's beautiful grounds. Every night fountains change colours and lights bring out the green of cedars. At the Ball, Japanese lanterns hung from tent top, fresh flowers embraced tent poles, and candlelight illuminated



1

dresses that veered toward full length, simple lines, pale colours. In the background stood the long, shapely Arts Center that owes its existence to money sent in from seventy-five Arkansas counties, to the interest and efforts of, among many others, the Winthrop Rockefellers. The Center comprises, in addition to handsome exhibition galleries, a splendid theatre, classrooms (students range from age two), sculpture courts, working studios, and a dining court. Among the services that reach out through the State are an Artmobile that has rolled seventeenth-century Dutch paintings through thirty-two towns. An Art Lending-Purchase Service rents paintings to adults; a Children's Corner has good, full-size reproductions for, top price, 50c a month.



2



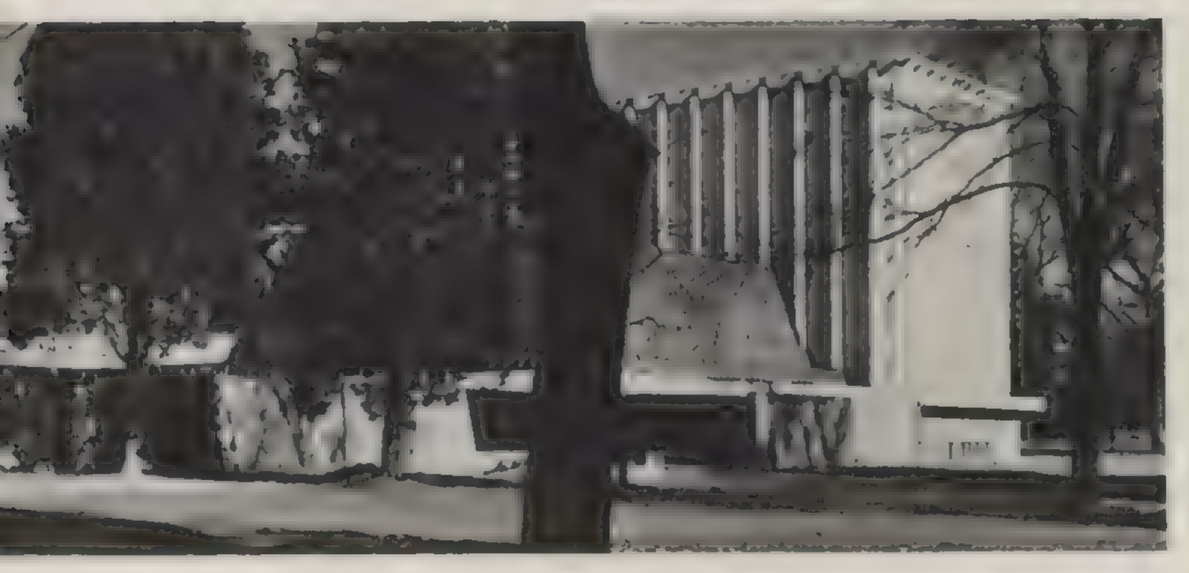
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1. In Little Rock's MacArthur Park (named for General Douglas MacArthur who was born there), the new Arkansas Arts Center building, a low sweep of grey-brown brick that ends in the taller administration and theatre building. 2. Mrs. William Moore Clark, of the Junior League, who was on the Dedication Committee, with James Rorimer, Director of New York's Metropolitan Museum. 3. Mr. Winthrop Rockefeller with Mrs. Rockefeller—she is President of the Arts Center. 4. Mrs. Devany Shackelford of Montrose, Arkansas. 5. Bruce Bartley, son of Mrs. Winthrop Rockefeller, with Miss Laurie Townsend. 6. Mrs. Everett Ham, junior, Deputy Prosecuting Attorney for Pulaski County, Arkansas. 7. In a tent with Japanese lanterns, the Beaux Arts Ball. 8. Mrs. Noland Blass, junior, of Little Rock. 9. Mr. and Mrs. Gordon Campbell—he is Chairman of the Board of Directors of the Arts Center.


8


9

THE THINKING WOMAN'S



EYE-CARE BEAUTY PLAN:

Eyes are often the barometer of a woman's beauty. They can be a cruelly honest gauge of a woman's age. Your smiles, your frowns, your ups, your downs leave an unmistakable trace on your face . . . particularly the delicate area around your eyes. Result? Squint lines. Smile lines. Sagging. Puffiness. Age-tattling crepe-paper skin.

What to do? Use the cream created exclusively for this delicate area. Many Thinking Women are discovering the wondrous results of **Creme Appateer** by **JAQUET** . . . the original eyecream. These devotees find **Creme Appateer,** used consistently, produces noticeable results. It helps smooth away aging lines, helps check crepey skin, softens, tones and lubricates as no ordinary cream could hope to do. The skin looks fresher, firmer, younger. What's more, this eyecream works on a *before-and-after* basis: helps *keep* age lines from developing . . . helps reduce lines that *have* developed. The reason: the exclusive formula of super-rich nutrients in **JAQUET Creme Appateer.**

And please note its unusually firm consistency — concentrated to form a lasting, effective film on your skin. **Creme Appateer** *does not run.* It stays in place at all times. You can have the benefits of **JAQUET Creme Appateer** 24 hours a day. You wear it (imperceptibly) even in broadest daylight. AT NIGHT: melt the Creme between your fingers; gently finger-press creme from temples to nose, under and over eyes. IN MORNING: use a thin film of the Creme around your eyes *after* cleansing, moisturizer and foundation. Powder as usual. For a luminous glow, apply a little heavier film on eyelids.

Want to add sparkle to your eyes? Want to soothe eyes fatigued by smoke, sun, strain or lack of sleep? Try **JAQUET** herb-drenched **Eye Pads** over a film of **Creme Appateer.** Moisten pads in warm water. Retreat to some tranquil spot for 20 delicious minutes and let julep-cool **JAQUET Eye Pads** take over. You'll feel the tensions of the day literally *lift* away. Your eyes will feel fresh, vivacious and flirtatious as never before. P.S. **JAQUET Eye Pads** will do wonders to revive a harried husband, too. He might even take you dancing!

Jaquet treatments and cosmetics at Joske's of Texas, San Antonio, Joske's Houston, and other fine stores. For store nearest you, write Jaquet Cosmetiques, 539 West 45th St., N. Y. 36

(Glamourous eye make-up continued at Your Beauty Counter)

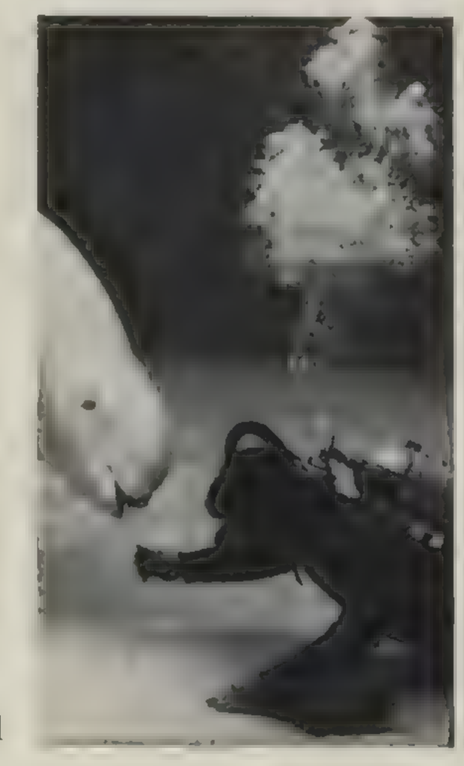


Full of dash and dare:
tailored gray flannel—
new for cocktails.
Designed by Marie McCarthy.
Lord & Taylor, New York
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Davison, Paxon, Atlanta

LARRY ALDRICH

VOGUE'S NOTEBOOK

At Coney Island, "A Whale of a Party"



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There were chartered buses for those who wanted them, and maps for those who drove their own cars. The destination—for two hundred guests, many of the women in afternoon dresses, the men in business suits—was Coney Island and an informal, informative party. A benefit for the far-reaching good works of the New York Zoological Society, the party started with drinks on the glass-enclosed sea terrace of the New York Aquarium. Later the guests watched the astonishing inhabitants of the most exciting aquarium in the world, saw Olaf, the largest walrus in captivity, fed the seals, then went to Gargiulo's, an old Italian restaurant nearby, for dinner (no fish on the menu). It was generally agreed by these Coney Island-goers that the official name was a proper one: "A Whale of a Party."

1. The party's biggest attractions: two beluga whales being fed herring by a diver. 2. Mrs. Charles Engelhard, co-chairman of the party. 3. Dr. Fairfield Osborn, president of the New York Zoological Society which runs both the Aquarium and the Bronx Zoo; with Mrs. John Pierrepont, co-chairman of the party. 4. Feeding a seal, Mr. and Mrs. Peter Kissel. 5. Mr. and Mrs. A. Perry Osborn, junior. 6. Mr. and



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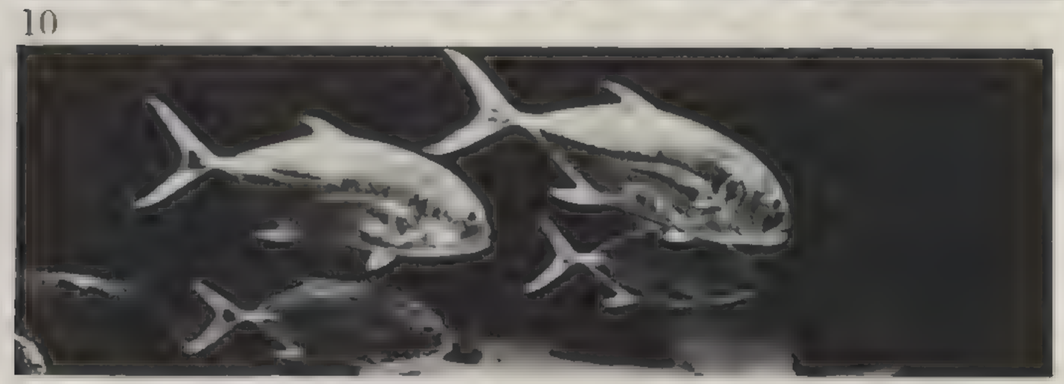
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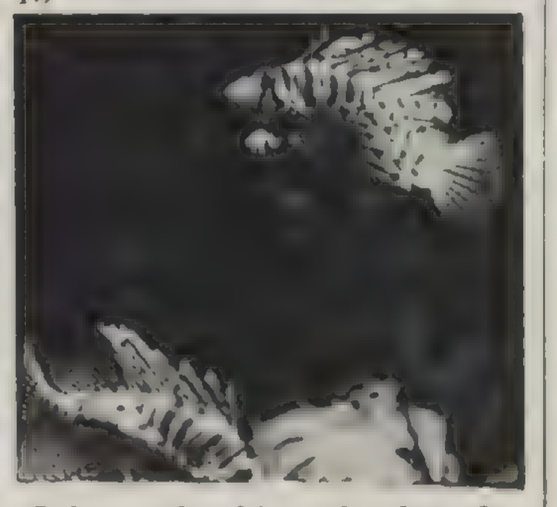
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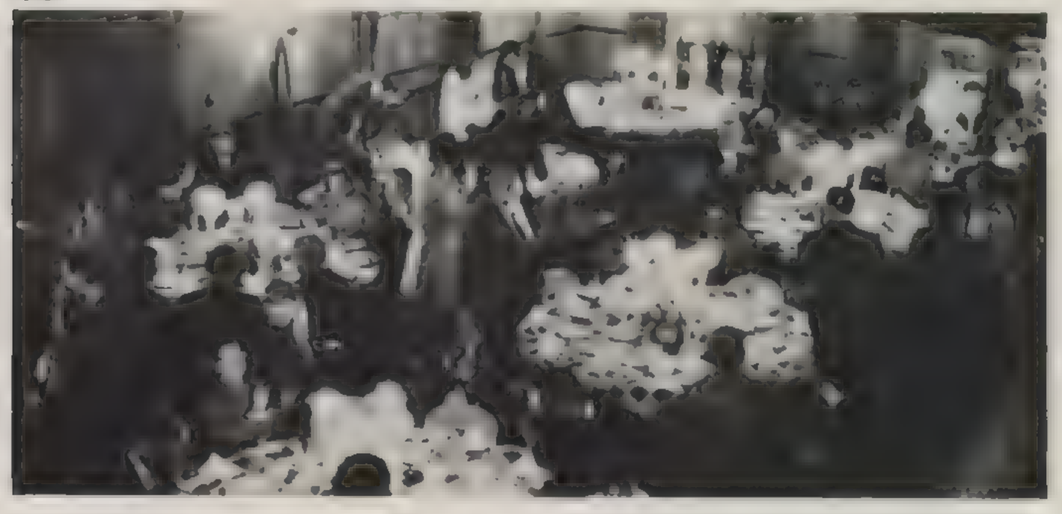


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Mrs. Alfred Vanderbilt. 7. Dr. Osborn thanking the benefit committee after dinner. 8. Dr. Ross Nigrelli, Director of Research and Pathologist of the Aquarium; Mrs. Carleton Ray—her husband is Associate Curator of the Aquarium. 9. Mrs. Alfred de Liagre with Mr. William Conway, Director of the Bronx Zoo. 10. Pompanos in a tank. 11. Mrs. Rupert Gerard (in foreground); Mr. John H. Ewing; Mrs. Charles von Stade. 12. Mrs. Samuel Reed with Dr. Alexander Eltz. 13. Zebra fish, venomous scorpions. 14. For dinner at Gargiulo's Restaurant in Coney Island, the decorations were by Valerian Rybar: colour-checked tablecloths centred with great pyramids of fruit; suspended overhead and spouting balloons, a huge blue glass whale.

14



Whatever you wear, wear it with



The new fragrance by Yardley



The Indigenously American Look®

orders fresh "Wild Strawberries" for shirt gourmets... printed exclusively for The Country Shirt on soft cotton challis. Shown with country round collar, long sleeves. Tempting garnish on separates. Sizes 8 to 16. About $7. At Surrey, Pittsburgh, Pa. and Margy-Betts, Alexandria, Va. and other great stores.

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in August

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AUGUST 15 VOGUE

in which
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speaks of love,
courage, thinking;
and Reynolds Price
writes on the
treachery of summer.

AND

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call the
coiffure-shots
for this
autumn's fashion.

AND

the
velvet rage
comes back.



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—both in fawn beige, nugget gold, regal red, gendarme blue, white.
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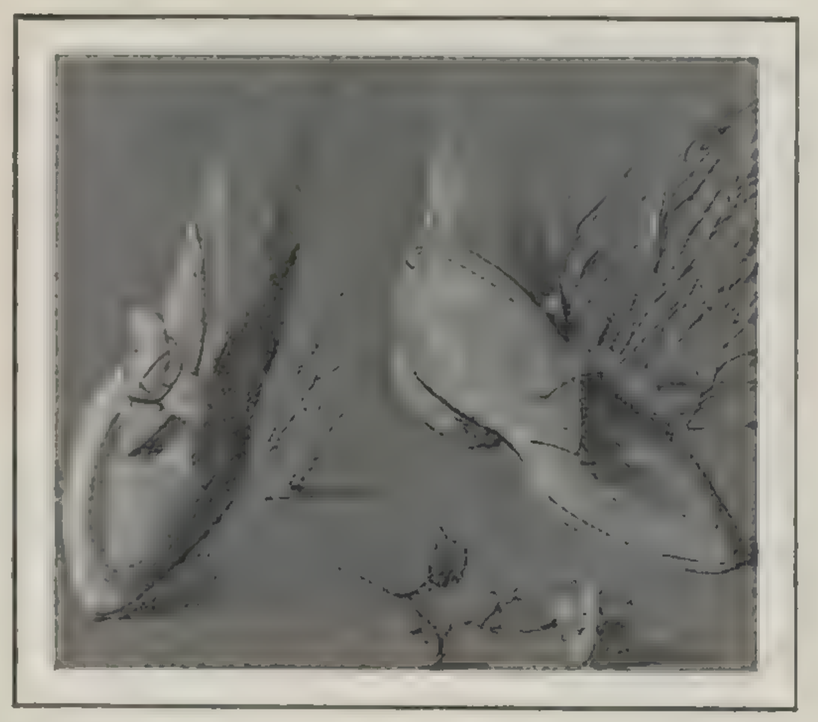


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BOOTS TAKE OVER:

For every weather, total chic

Spotted boot, *right*, in a light chestnut fake fur to wear with stretch pants in the snow, or more sensationally, après-ski. Zipper-closed, low-heeled, lined. By Cobbler's; of rayon-and-cotton (Sidney Blumenthal fabric); $14. Altman's; J. P. Allen; Chas. A. Stevens.



Chukka boot, *above*, of pale-olive suèded pigskin—an ankle-boot to wear with ribbed stockings or above-the-knee socks. Sturdy strap and buckle, stitching around the vamp. By Joyce, about $13. Altman's; Flah's; Sanger-Harris.



Heavy-weather boot, *above*, of waxy doe-coloured leather, separately sectioned and sewn, lined with soft Acrilan fleece—good for snow, gloom-of-sleet, and less complicated forms of chill. Stacked heel, rubber sole. By Wohl; about $15. Macy's; Carmans, Ann Arbor; Gene Glenn, Columbia, Mo.



Waxed calfskin boot, *below*, saddle-coloured shearling-lined, rubber-soled—especially designed for snow and bad weather. Strapped and buckled in brass above the ankle.
By British Brevitts,
about $25. Altman's; B. Forman; Harzfeld's.



Rain boot, furred, *below:* cuffed in cony; stacked plastic heel, square-backed. Of water-proof taupe Royalon, lined in Celanese acetate. Eskiloos, by U. S. Rubber; about $18. Franklin Simon; Wanamaker's, Phila.; Carson Pirie Scott.



Prices slightly higher in the West. Lady Arrow, 1407 Broadway, New York 18.



The ups and downs in the life of a shirt. *Wear your collar up, with flair. Or turn it back for savoir faire. You're at your smartest in these Lady Arrow shirts. One of their perfections is shrink-resistant lining so the Mandarin collar stays unpuckered, washing after washing. Sizes 10 to 18. Long-sleeve cotton poppy print in red, blue, green. Roll-sleeve Decton solid, 15 colors. About $6.* ***You've never met a lady...like*** *LADY ARROW.*

BEAUTY TO SAMPLE

Adventure for a young complexion



There are certain things about skin that you can't know until you've tried them—and tried them on a better than one-day basis. That's why this special sampler of Estée Lauder's skin program has been put together for Vogue's readers. The box shown here should deliver a right-away glow and clarity, but used *until every drop is gone*, it should show something else: its dependability. It contains some quite remarkable stuff (a light cleansing oil, a skin lotion, a "softener," a scent, and a packet of face powder that's simultaneously a treatment), but we suggest you pay special attention to the workings of the product called Creme Pack—some people think it's one of the best things in the skin-care world. The sampler, limited in quantity and limited one-to-a-customer, is $2. In any case, it should make one thing very clear: your face.



VOGUE
Dept. EL
420 Lexington Avenue
New York 17, N. Y.

Please send me VOGUE's sampling of Estée Lauder's "Adventure for a Young Complexion" offered in the August 1, 1963 issue. I enclose $2 in check or money order payable to Estée Lauder Cosmetic Co. (no stamps, please). This price includes cost of handling, postage, and taxes.

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weatherbee

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W[illegible], Fla. ..... [illegible]MAN'S
Wilmington, Del. ..... JO. ROBINSON, INC.
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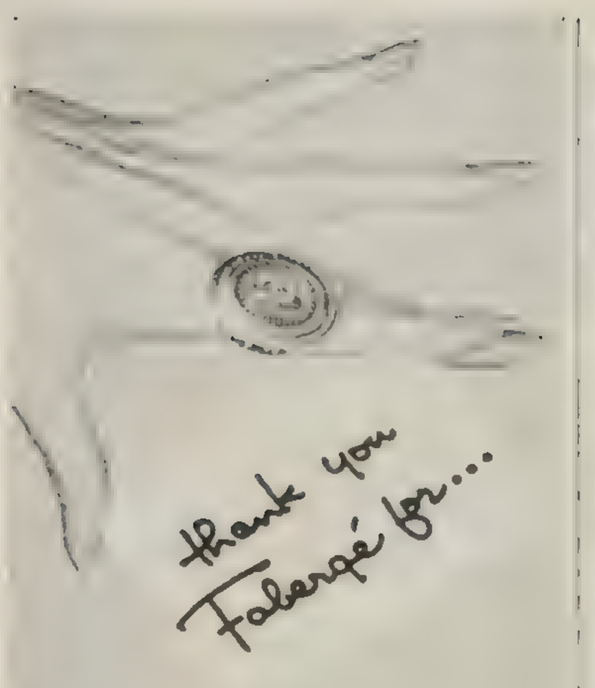


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for my skin

When you're tired . . . tense . . . and your skin shows it—that's when you appreciate V Complex most! Created for today's woman . . . today's tempo . . . today's tense way of life, V Complex gently rouses and refreshes your skin . . . leaves it soft . . . rested . . . radiant. Fabergé started with what every woman knows—that hurry . . . worry . . . never-enough-sleep are all quickly reflected in the way her skin looks and feels. Your doctor knows it, too—and knows why. Your skin, he'll explain, is a living, working organ—a sensitive barometer of your moods . . . emotions . . . general health. And that's why V Complex was born! A remarkably to-the-point approach to skin care, V Complex is a formulation of five essentials for skin beauty: proteins . . . moisturizers . . . emollients . . . vitalizers . . . medicants. For an exhilarating new experience, smooth on V Complex Crème de V. You will discover that your skin can look rested . . . refreshed . . . soft and radiant —every day of your busy life.

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Northridge ..... Rosalie Andersen
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Glens Falls ..... Merkel & Gelman
Massena ..... Rose Kaufmann
Plattsburgh ..... Kassel's
Rochester ..... Sibley, Lindsay & Curr
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Valley Stream ..... Cardinal Shops

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Charlotte ..... Ed Mellon
Elizabeth City ..... Hurdle's
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Hickory ..... Spainhour Co.

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Cincinnati ..... Mabley & Carew
Hamilton ..... Martin's Town & Country
Mansfield ..... Vicki's
Shaker Heights ..... Rae Phillips
Warren ..... House of Fashion

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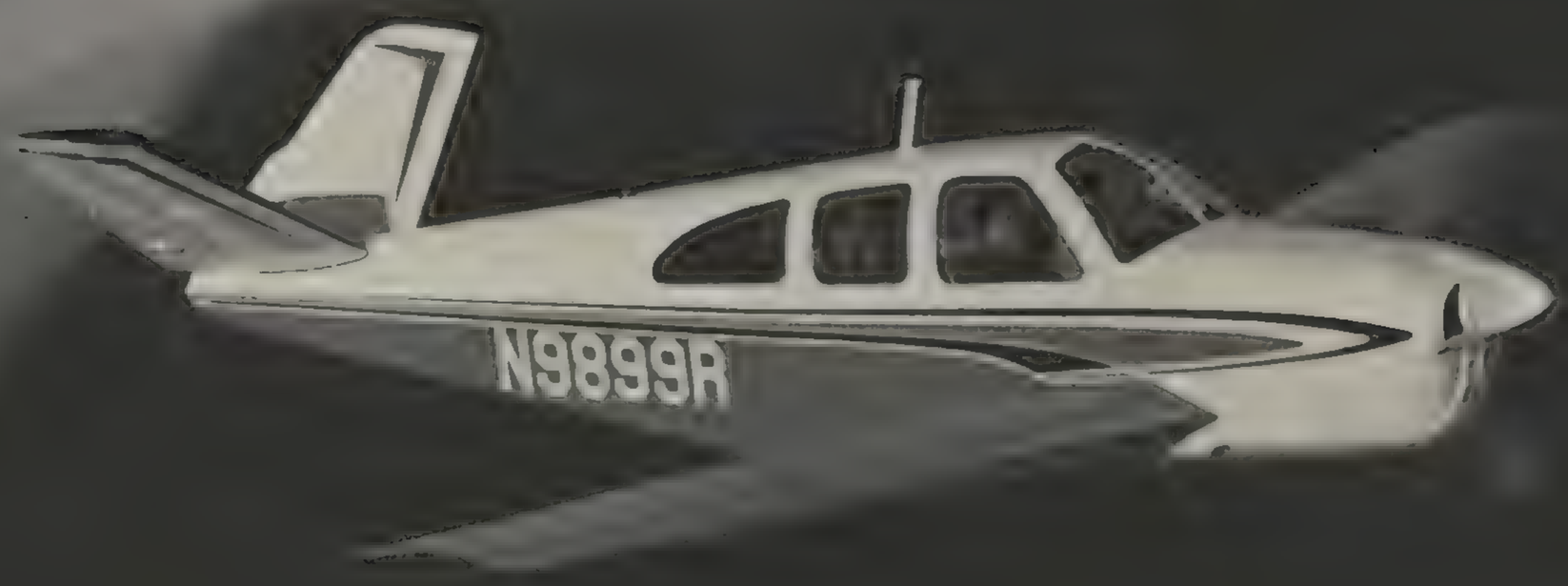
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Swarthmore ..... Park Avenue Shop

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ALABAMA
Mobile ..... Raphael's

ARIZONA
Phoenix ..... Goldwaters
Tucson ..... Cele Peterson

ARKANSAS
El Dorado ..... The El Dorado House

CALIFORNIA
Beverly Hills ..... I. Magnin
Carmel ..... I. Magnin
Corona Del Mar ..... O'Brien's Specialty Shop
Fresno ..... Berkeley's
La Jolla ..... I. Magnin
Long Beach ..... Schick's
Los Angeles ..... I. Magnin
Oakland ..... I. Magnin
Ontario ..... Musette's
Palo Alto ..... I. Magnin
Pasadena ..... I. Magnin
Sacramento ..... I. Magnin
San Fernando ..... I. Magnin
San Francisco ..... I. Magnin
San Luis Obispo ..... Leonore Smith
Santa Ana ..... I. Magnin
Santa Barbara ..... I. Magnin

COLORADO
Colorado Springs ..... Montaldo's
Denver ..... Montaldo's

CONNECTICUT
Hartford ..... G. Fox
Kent ..... The Barn Shop
New Haven ..... Fred Phipps
Stamford ..... Ethel Allan

DISTRICT OF COLUMBIA
Washington ..... Julius Garfinckel

FLORIDA
Bradenton ..... Montgomery-Roberts
Jacksonville ..... Ivey's of Jacksonville
Miami ..... Burdine's
Sarasota ..... Montgomery-Roberts

GEORGIA
Atlanta ..... Rich's
Augusta ..... Cullum's
Savannah ..... Fine's

HAWAII
Honolulu ..... Carol & Mary

IDAHO
Boise ..... Carroll's
Twin Falls ..... Carroll's

ILLINOIS
Bloomington ..... Paul Anderson
Joliet ..... Al Baskin
La Salle ..... Blakely's
Rockford ..... Edith Parrish

INDIANA
Evansville ..... de Jong's
Lafayette ..... Loeb's
South Bend ..... Milady Shop
Terre Haute ..... Meis Bros.

IOWA
Cedar Rapids ..... The Killian Co.

KANSAS
Pittsburg ..... Seymour's

KENTUCKY
Lexington ..... Loom and Needle

LOUISIANA
Shreveport ..... The Fashion

MARYLAND
Baltimore ..... Hutzler's

MASSACHUSETTS
Boston ..... Jordan Marsh
Quincy ..... Anne Starr

MICHIGAN
Charlevoix ..... Polly Kay
Detroit ..... J. L. Hudson
Grand Rapids ..... Alice Jane Dows
Lansing ..... The Style Shop

MINNESOTA
Duluth ..... Oreck's
Rochester ..... C. F. Massey
St. Paul ..... Frank Murphy

MISSISSIPPI
Tupelo ..... McGaughy's
Vicksburg ..... Adele's House of Fashion

MISSOURI
Clayton ..... Famous-Barr
Kansas City ..... Harzfeld's
Sedalia ..... C. W. Flower
St. Louis ..... Famous-Barr

MONTANA
Billings ..... Doyle's

NEBRASKA
Grand Island ..... Wolbach-Thompson

NEVADA
Las Vegas ..... Fanny's

NEW JERSEY
East Orange ..... Doop's
Ridgewood ..... Jenny Banta
Short Hills ..... Doop's
Summit ..... Peggy Abbott

NEW YORK
Binghamton ..... Drazens City of Fashion
Rochester ..... Sibley, Lindsay & Curr
Syracuse ..... Flah & Co.

NORTH CAROLINA
Asheville ..... Ivey's
Charlotte ..... Montaldo's
Durham ..... Montaldo's
Greensboro ..... Montaldo's
Raleigh ..... Ivey's
Winston-Salem ..... Montaldo's

NORTH DAKOTA
Grand Forks ..... Bray's

OHIO
Canton ..... Stern & Mann
Cincinnati ..... Gidding-Jenny
Cleveland ..... The Halle Bros. Co.
Columbus ..... Montaldo's
Wooster ..... Beulah Bechtel Shop

OKLAHOMA
Bartlesville ..... Montaldo's
Muskogee ..... Susman's
Tulsa ..... Vandevers

OREGON
Eugene ..... Kaufman Bros.
Portland ..... I. Magnin

PENNSYLVANIA
Allentown ..... Nan Carlby
Easton ..... H. B. Sigal & Sons
Harrisburg ..... Bowman's Dept. Store
Hazleton ..... B. Levin Furs
Philadelphia ..... John Wanamaker
Pittsburgh ..... Joseph Horne

SOUTH DAKOTA
Huron ..... Berg Style Shop

TENNESSEE
Chattanooga ..... Miller Bros.
Memphis ..... The John Gerber Co.
Millington ..... Cunningham Dress Shop

TEXAS
Abilene ..... Ernest Grissom's
Amarillo ..... Colbert's
Austin ..... E. M. Scarbrough & Sons
Corpus Christi ..... Lichtenstein's
El Paso ..... Popular Dry Goods
Lubbock ..... Margaret's
McAllen ..... Ladies Supply
Midland ..... Grammer-Murphey
Port Arthur ..... Bluesteins
San Angelo ..... Barnes & Co.
San Antonio ..... Frost Bros.
Waco ..... Goldstein-Migel

UTAH
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Huntington ..... The Style Shop

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WYOMING
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Gals, win extension phone service for your home—a stylish *Princess* phone in your choice of 5 beautiful decorator colors, for one year.

Only women are eligible to enter, which means you have a much better chance to win. Use the entry blank provided here, or pick one up wherever you see the new Princess Dial—the complexion soap with moisturizing cream right in it.

Read the rules, enter as often as you wish, but get your entry in today. Good luck!

Easy to Enter

Nothing to write but your name and address

1. Fill out an entry blank, then attach the label from a bar of Princess Dial Soap, or, if you prefer, print the words "Princess Dial Soap" in block letters on a plain sheet of paper and attach it to your entry.
2. Mail your entry to Princess Dial Soap Sweepstakes, Box 794, Hinsdale, Ill. All entries must be postmarked not later than midnight September 16, 1963.
3. Enter as often as you like. Remember, each entry must be in a separate envelope and must include a Princess Dial wrapper or facsimile as described above.
4. The 1,000 winners will be chosen by drawing and notified by mail. The Sweepstakes is open to all women in the Continental United States, excluding Alaska, women employees of Armour and Company, its advertising agencies or the judging organization. Complete list of winners will be available to anyone sending stamped self addressed envelope with entry. Sweepstakes void in Florida, Wisconsin, Virginia and where prohibited by law.
5. Winners will be awarded extension phone service for one year, through a Princess phone or a substitute where Princess phones are not available. The winner may choose the color of the phone. Installation charges and one year's monthly service charges for the Princess extension will be paid by Armour and Company to the telephone company. At the conclusion of the year, the winner may discontinue the service or continue it at her own expense. The extension phone will be installed only where main residence telephone service is in use on the premises. Upon discontinuance of main service, the extension service will also be discontinued. If for any reason main service or extension service is discontinued, any amount of Armour and Company payment remaining will be credited to the account of the subscriber to the main service.

Approval of the subscriber to the main service will be required for installation of the Princess extension. Any charges not covered by Armour and Company's payment such as additional local messages, long distance calls, telegrams, increased rates for extension service, etc., will be billed to the subscriber to the main service.

All service will be furnished subject to and in accordance with telephone company tariffs.

Princess is a registered trademark of American Telephone and Telegraph Co. for telephone sets.



Entry Blank

PRINCESS DIAL SOAP SWEEPSTAKES

Clip this entry blank, print your name and address, enclose wrapper or facsimile and mail to: Princess Dial Soap Sweepstakes, Box 794, Hinsdale, Illinois. Entry must be postmarked before midnight, September 16, 1963.

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ADDRESS_____

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ZONE_____ STATE_____

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Or put it this way: our Pendleton mobiles—coats, suits, and a shirt dress, all moving with grace across the time-zones. Such lovely smoky tweeds, heathery mixes, heavenly wools! And pay particular mind to the shapely suits. Only pure wool—the prestige natural fiber—offers unending design possibilities with a marvelous clarity of color. At Pendleton we cherish the notion that every girl can be handsome, and we've yet to be proved wrong.

left to right:

Cutaway Suit, lined jacket 45.00
... matching Scarf 4.95

Double breasted Suit, lined jacket 45.00

Walking Suit, lined jacket 55.00
... Short-sleeve Slipover 8.95

Country Coat, Milium® lined, water-repellent 50.00

... Matemaster Suit in mens-wear flannel 35.00

Button-down collar Shirt Dress 25.00

Knockabout® Coat, Milium® lined, water-repellent 45.00
over Neat Pleat Skirt 14.95
... Bracelet-sleeve Slipover 9.95

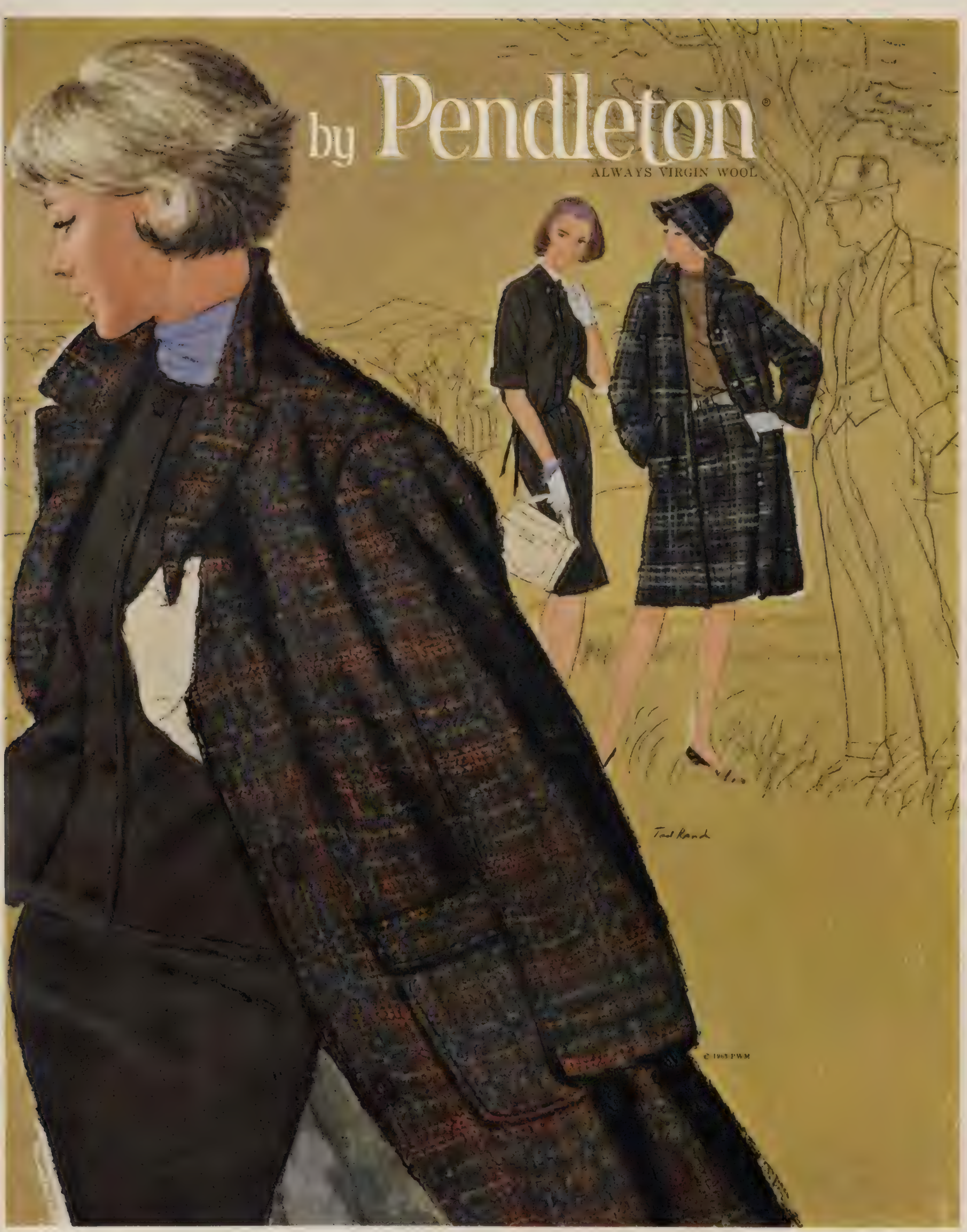
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Hair color so natural only her hairdresser knows for sure!™

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Even close up, her hair looks natural. Miss Clairol keeps it shiny, bouncy. Completely covers gray with the younger, brighter lasting color no other kind of haircoloring can promise—and live up to!

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VOGUE's
EYE VIEW OF FASHION ADVENTURE—
THE NEW GIRL WHO WEARS WHAT SHE WANTS TO WEAR

There's a new girl on the scene—a scrubbed beauty with a level gaze. She has a sturdy streak of adventure, wears what she wants to wear, loves what she wears, and looks as right as a young animal. She's probably eighteen or thereabouts; that's where this fashion-wave begins but not, we're pleased to report, where it ends. The clothes shown on the next pages are meant for any woman—from fourteen on—with a lithe figure and a taste for fashion adventure. To wear them with authentic drive Vogue found Françoise Hardy, a tawny, slumbrous singer who is the new rave of Paris, an exciting rumble in London, and about to be what the fan sheets palely described as "internationally famous." For the French, Hardy is everything from "gauche and haughty" to "Electra in a suède jacket." Tall and strong, she has a look of unfragile leanness made intriguing by some surprisingly hearty curves; large practical hands; and, screened by quantities of straight fair-chestnut hair, a carved magnificent face. When she sings—in a gentle, pulsing young voice with astonishing projection—she stands dead still, arms at her sides, moving only her hands. Unmistakably, she is There. And has been since last October when she appeared for three minutes on French TV, wearing a black oilskin, leaning in the classic manner against a Paris lamppost to sing "Tous les garçons et les filles," an ingratiating fragment of sentimental rock which, like most of her songs, she wrote herself. In the two weeks that followed, a landmark in France's current singing kick, 65,000 records were "snatched up like croissants." This sudden wash of fame, still mounting, has apparently done nothing but intensify the original Hardy manner—withdrawn, with a sulky-sexy allure, a curious and compelling ambiance of strength warmed by the indelibly wistful voice.

Below: Françoise Hardy—the steady-on of grey-green eyes; wide mouth; the grave unflinching charm that's typical of her era, of the young born after 1944. Now on the brink of transatlantic fame, she has been plucked from the transistor set to star in the new Roger Vadim movie of Sagan's play, *Château en Suède.* Vadim's quick sure instinct for box office is the push behind this; what he did for Brigitte Bardot is now both myth and fact, the Pygmalion stuff that makes his star-machine the dream of every young actress from Paris to London to Method. On the next fourteen pages, Françoise Hardy wears for Vogue the wardrobe a whole new crop of charmers believe in and want to wear. For other shops across the country, see the list on page 52.



HELMUT NEWTON

NEW GIRL

IN FASHION

...round-thin body... long neck...long, long legs. Wears what she likes...wears her hair loose and swingy... wears looks like this: black vinyl tunic (about $50), silk-and-nylon turtleneck shirt (about $17). Both by Dior Sport. Kidskin boots. All: Lord & Taylor. Tunic and shirt: Julius Garfinckel; Halle Bros.; Harzfeld's. Paulette hat: Saks Fifth Avenue. Hansen gloves. Textured stretch tights by R. P. Snell: Best & Co. More Françoise Hardy on next twelve pages.

WILLIAM KLEIN

NEW GIRL IN FASHION



NEW SWEATER LARGESSE; POPLIN BUSH JACKET

Left: Full black-and-white wool sweater, about $75—loosely knitted and worn with black Merino wool tights; about $23. Both by Korrigan at Lord & Taylor; Famous-Barr; I. Magnin. Shiny cropped boots by Bandolinos: Lord & Taylor. Hansen knitted gloves, buckled and leather-palmed. Soft white John Frederics hat. Right: Bush jacket firmly cinched by a brown belt bag, Plus a turtleneck sweater of brown cashmere, by Hadley, $23; Calderon belt. Both: Bergdorf Goodman. Jacket and wool whipcord pants, $25 each; by and at Brett. Shalimar wool and leather gloves.

WILLIAM KLEIN



SAFARI SUIT; OVER-THE-HEAD COAT

Left: Blue wool safari suit. The jacket, buttoned in gilt, about $55; pink wool jersey sweater, about $17; walking skirt, about $23. All: Miss Bergdorf of Bergdorf Goodman; Rich's; Woolf Brothers. With it, blue stockings striped in black, of Tycora nylon yarn. At Bergdorf Goodman. Anklebone Bandolinos boots; long black furry mittens; tip-tilted navy-blue Emme hat. Right: Over-the-head camel-coloured mohair Ulla coat—yoked neck; full shirt sleeves. Great with very straight pants. Crescendoe - Superb gloves. Both: Bonwit Teller. Coat, also at Neiman - Marcus, Joseph Magnin.





NEW GIRL IN FASHION

OVER-THE-HEAD CAPE; FLANNEL FATIGUES

Left: Over-the-head off-white Melton cape, shirt-tab closing; about $40. Knitted taupe gloves. Both: Best & Co. Cape: Hudson's; Famous-Barr. Right: Grey wool flannel fatigues with a ribbed knitted grey wool Pringle sweater, about $25. Sweater at British Tweeds. Pants, $18; knitted and buckled caramel leather-palmed Hansen gloves. Both at Bloomingdale's. Boots of Geilich suèded leather. Calderon belt bag.

WILLIAM KLEIN



NEW GIRL IN FASHION

OFFICER'S TURNOUT FOR A DOUBLE-FACED TRENCH COAT

Both pages: Officer's coat of pale beige and off-white double-faced wool twill whipcord—notched collar, welted seams, long back slit. Belted just above the cuffs as well as at the waist. About-faces to the typical officer's capelet. The turnout includes a Sherlock Holmes cap, side-laced taupe boots, brown jersey scarf. Originala coat of Anglo wool loomed in America. John Frederics hat. Both: Saks Fifth Avenue. The coat at Dayton's; L. S. Ayres; Frost Bros. Doro scarf. Capezio boots of Fleming-Joffe suede.

NEW GIRL IN FASHION





ALPINE CAPE; FUR-FILLED RAINCOAT

Left: Belted camel-coloured wool Modelia cape (Warren of Stafford fabric), about $90. Worn with thickly knitted elbow-length beige gloves by Wear-Right. Both: Bonwit Teller. Cape, also at Hutzler's; Wm. H. Block. I. Magnin. The Clarks boots are at Lord & Taylor. Right: Belted cotton poplin coat, guanaco-lined and collared. Worn with a tawny turtleneck sweater, and leather-palmed tan knitted gloves. Fred Haar coat, Jaeger sweater, at Bergdorf Goodman. Coat, also at Julius Garfinckel; Neiman-Marcus; I. Magnin.

NEW GIRL IN FASHION

WILLIAM KLEIN



BLACK VELVET– COVERED FOR EVENING

Françoise Hardy in the special flattery of a long black velvet evening dress, very covered — narrow sleeves cropped just short of the wrist, neckline high on the collarbone, and a lifted, self-banded waist curved into a slender skirt. Result: the long dress all girls want. By Anne Fogarty; Crompton rayon velvet. About $110 at Saks Fifth Avenue; Woodward & Lothrop; Rich's; Neiman-Marcus.

NEW GIRL IN FASHION

WILLIAM KLEIN

Françoise Hardy...

Bonjour Ennui

By François Nourissier

She looked up at me out of a pair of eyes of an indefinite colour, cold eyes with dark circles around them, eyes reflecting what might have been either the weariness of the morning after a night of love or merely the anxiety of adolescence. A sketch of her profile would have shown it to be sharp, delicately traced and yet soft around the edges, with the weary eye and hair of an equally indefinite colour, but with the tonality of an autumn leaf. Monosyllables don't make for good conversation, but she didn't seem to care. Was it a matter of habit? Should we all of us accustom ourselves to monosyllabic exchanges? Is this the wave of the future? Fortunately, where looks are concerned, Françoise Hardy is an agreeable companion. "Photogenic," if that's the word. But she's better than her pictures, and so this term doesn't do her justice. She has a woman's best features—which are those of a doe—a long neck, gawky, angular movements, and passionless eyes. A doe that would make a perfect secretary, unionized and efficient to the *n*th degree. Have I conveyed what I mean?

"You're singing now, as well as making a film, aren't you?" I asked.

"Yes, twice on Saturdays and once on Sunday evenings."

"Don't you find it hard to sing the way you do now, without a guitar?"

"Oh no. I let my arms hang down at my sides, like this, and don't move."

But on the movie set she moves plenty. In fact, she makes a point of it. To move, talk, smile, when she's told to: that's her job, and she takes her job seriously. When she wraps herself into the dressing gown of Ophélie in *Château en Suède* she reveals a schoolgirl's elongated body. Roger Vadim was preparing a shot, and Françoise, with a transistor hanging halfway between her ear and her heart, sat in a corner. Both her eyes and her lips were quite unresponsive to the questions I asked her. Vanity? No, nothing of the kind; she was simply bored. I bored her. Everything bores her. And she holds her head a little too stiffly, like an adolescent dead set on ignoring men's glances. It's the pride of a schoolgirl on an excursion. Unless she's had it drummed into her for the last six months: "Look out! No missteps, no poor taste; watch what you say and don't come out with anything too stupid. . . ."

Would she say anything stupid? Has she been repressed?

No, not at all; she's as simple as still water.

"The scene they're going to shoot next, where does it come in the film?"

"I don't really know," she said vaguely. "Near the end."

She relapsed into immobility and silence. Cradled in her arm the transistor spewed out a blues. Is she lonely, narcissistic, or simply embarrassed? It's impossible to say. It's always frustrating to try to follow the shooting of a film. You tell yourself that you're going to see a potter shape his vase, a god call a world into creation, but that's not what happens. It seems to consist of interminable fiddling with lights, interrupted by occasional moments of a highly theatrical quality. Vadim is the ponderous type: forty extras hanging about the stage, *trompe-l'oeil* backgrounds, and action reduced to a minimum. As I watched him "direct" Françoise she seemed a docile but impenetrable student before a young professor, or a niece before her uncle, (Continued on page 140)

EDITOR'S NOTE: François Nourissier is a distinguished French journalist and member of Vogue's Paris staff; Françoise Hardy is, of course, the nineteen-year-old Queen of the French Transistors. They talked (if talked is the word) on the Paris set of her first movie, *Château en Suède*, written by Françoise Sagan from her own Paris play. The great question: whether or not that movie's famous young director, Roger Vadim, can create around Françoise Hardy the kind of right-time, right-place, right-face charisma that he once created, with *And God Created Woman*, for his ex-wife, Brigitte Bardot.



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The flash phrase, "kick-out," meaning terrific—taken over from the Italian movie men. . . . The magnificent program on educational television in which Dr. Kenneth Clark—quiet, searching—interviewed harsh-voiced, furious Malcolm X and Dr. Martin Luther King, explaining the difference between resignation and non-violent resistance, with at the finish a memorable questioning of James Baldwin, ending the whole interview on a tender, moral point. . . . The talk given by Barbara Tuchman, who wrote *The Guns of August,* to Phi Beta Kappa scholars in which she said: "It puzzles me why everything today must be introduced to the young as 'fun'—*History Can Be Fun, Science Can Be Fun, Manners Can Be Fun, Poetry Can Be Fun.* This approach seems to me to rob a subject of its dignity. It puts history on a par with skin diving and equates astronomy with the comics."

PEOPLE ARE TALKING ABOUT . . . The blast of Rembrandt, with New York's Metropolitan Museum putting all its Rembrandts for the first time in one room. . . . The nonsense pleasure of *Cleopatra,* a thoroughly entertaining terrible movie that has among its pluses the Battle of Actium, Cleopatra's barge, the murder of Caesar, and the voice of Rex Harrison, but among its minuses, its absurd length, the voice of Elizabeth Taylor, the fat of Richard Burton, and the dialogue of which hardly a word is worth hearing. . . . The contempt for writing English shown in this bastardized sentence taken from the book, *Education in Depressed Areas:* "The growth of a differentiated additudinal set toward learning is probably a resultant of the interaction between formal and contentual levels."

PEOPLE ARE TALKING ABOUT . . . Woody Allen, a small, scrawny comedian in black-rimmed glasses who rambles on about his miseries ("I studied Spanish on records at the wrong speed") and has developed a sell, as soft as coffee, which he sells to great effect in nightclubs and on television programs, mainly because his jokes are neither topical nor punchy, but simply human. . . . The new, but ancient game, "Kala," enjoying a flush of fresh interest, partly because it can be turned for adults into gambling, partly because it can keep children quiet; its simplicity lies in the final question, "How many pebbles in your pits?" with each player owning at the beginning six pebbles in each of six pits, with the goal the number of pebbles in one big pit, the Kala.

PEOPLE ARE TALKING ABOUT . . . The lovely theatricality, the crystalline coloratura voice of Franca Fabbri, chosen by Luchino Visconti to sing Violetta in *La Traviata* at the Spoleto Festival. . . . The acid weight of Godfrey Cambridge, a large, funny, brilliant man, who with his four colleagues does amusing, pointed improvisations—carefully worked out before the performance—at The Living Premise in the Village. . . . *The First Day of Friday,* by Honor Tracy who has written a whistling novel, rounded and Irish and pretty funny, notable for Miss Tracy's adept sense of superior writing. . . . The disturbing, confusing, but fascinating new Fellini movie, *8½,* in which Marcello Mastroianni as a movie director sees himself dreamily as master of a harem, a brilliantly white scene in which all the women of his life move before him, especially the thin-faced, ravishing Anouk Aimée happily scrubbing the floor, and an aging love, fighting because she is being sent upstairs forever—to him she has reached the useless age of sixty; at a party before the film opening Mastroianni, who speaks only a little basic English, murmured deliciously to every woman introduced, no matter what her age: "I love you."

GOVERNOR AND MRS. NELSON ROCKEFELLER

A wonderfully suntanned woman who looks these days as though she had a phosphorescent shine, Mrs. Rockefeller seems to trail behind her, everywhere she goes, the American *paparazzi,* those swarms of snapshot photographers. What they catch with their cameras are her easy looks, her smile, now almost as famous as that of the Governor. She owns those first steps of good looks—good skin, good bones, good presence, good health. It's a look that says horses, runabouts, tennis whites, and governesses. In a short time she has learned to deal fairly easily with the press, to answer their bold questions with putting-off answers, to exhibit the calm capabilities of a woman at home on the cover of *Life.*

WAGNER

THE ADVENTUROUS ONES



ELLIOTT ERWITT

The ten adventurers here and on the next two pages explore the unknown or almost unknown, take risks unusually large for them, and have come up with adventures that make the vigorous wish they had done the job, the tired more exhausted. Here is a woman who had so strenuous a physical adventure that just hooking the biggest fish seems small; here are men who took their adventure in the laboratory, going further than anyone else in their field had gone; here is a woman who spent a fortune for the greatest adventure of her life, another woman who only spent all the family savings—less than $2,000. All continue to take chances. All these happy adventurers enjoy themselves enormously.

DR. LOUIS S. B. LEAKEY, *above*, digs history. The white-haired, heavy-shouldered man whose suntan seems bone-deep, is, with his tall dark-haired wife, Mary, hero and master of what may be the hottest bed of fossils in the world—Olduvai Gorge in Tanganyika, East Africa. Here, in 1959, the Leakeys found the skull of *Zinjanthropus*, apparently the world's earliest man, 1,750,000 years old. The impact of "Zinj," whom the Leakeys call "Dear Boy," was double: it pushed back the birthday of Man (i.e., one who makes tools in a regular, set pattern); it moved the birthplace of Man to Africa. At Olduvai the Leakey staff of about forty workers often includes one or more of four Leakey sons and some American college students. Their camp always includes animals—at recent count, eight dogs, three duikers, a genet cat, five plain cats, two horses, a squirrel, a young wildebeest, and a monkey. The fossil Kohinoors from this anthropological Klondike include fragments of a man or near-man older than Zinj, and a skull of the Chellean period, well-established in Europe. The stream of minor finds—animal bones, cutting stones—never ceases. With dental picks, paintbrushes, surgical plaster bandages, they are cleaned, packed to be sent to a museum for further study. In this adventure backwards into time Dr. Leakey's risk may be that the dating in Olduvai Gorge, which slices through into geological layers as neat and gaudy as Austrian pastry, is not as clear as it seems. But as the University of California scientist whose potassium-argon test gave Zinj his "slightly conservative" age wrote: "One thing is certain—Olduvai man is old, old, old!"



DAVID BAILEY

DAVID BAILEY

VALENTINA TERESHKOVA has had an adventure that no other woman knows: she has orbited the earth in her space capsule forty-eight times. fourteen more than the total of all the United States astronauts put together. During the celebration of this feat. Premier Khrushchev added, just after his extravagant kissings and huggings of Junior Lieutenant Tereshkova, that he saluted "America's astronauts as worthy partners in the peaceful conquest of space." The new cosmonaut is twenty-six, with curly, dark-blond hair, a now famous smile, and eyes that are variously described as either cornflower blue or grey. Her qualifications for her adventure—she is a textile worker who learned to parachute—inflicted a deep burn on those American women who had hoped for a space adventure. "She is not even a pilot," said Jerrie Cobb, who is not only a pilot but the only American woman to pass the astronaut tests. (It turned out later that the Lieut. had had some pilot training.) The Tereshkova risk was simply her life, a risk the United States has so far been unwilling to allow eager women. MARY QUANT and her husband, Alexander Plunket Greene, a young thin pair of English adventurers in London. discovered what no one in England knew—there was a whole new "want" among bright young English girls for new, young, skinny clothes that sometimes have the look of fancy dress. Right for them. In their adventuring, Mary Quant and Plunket Greene, going against everything expected of them, are so close now to a fantasy success that they seem to be one melon-cut grin. Mary, as she is known, looks like one of those wispy child heroines—leggy, skinny, with soup-bowl bangs, very pale painted mouth, heavy black liner on upper *and* lower lashes; Plunket Greene is tall, fair, easy, not quite the man one would pick for big cigars. Together they are a matched team. In the beginning, they opened a shop for a bouillabaisse of clothes—sweaters, sleeveless shifts, peculiar odds and ends which soon led Mary to designing (at first, more thought-up clothes than designed clothes) things bought out as fast as they arrived at the shop. The risk: little. The adventure: big. The prognosis: increasing success, including having her clothes at Lord & Taylor. The pair now have the Quant line plus two London shops called Bazaar, in addition to a huddle of sports clothes, called, "The Ginger Group." They have pepped up a Scottish sweater company with pants and long sweaters and knickerbockers. (Mary will soon do a shoe collection.) The Rolls-Royce people have asked her to do a coverall for them. No matter what she does, she is direct; calls raincoats by no esoteric name, just says made of "oil cloth," calls a country suit "Bassett Hound," and a pinafore dress, "Cad." MRS. CHARLES SHIPMAN PAYSON, who has a sky-blue adventure all her own, is the owner of the New York Mets—the only woman owner of a major league baseball club. This spectacular club in its season and a half has plunged itself into the affections of New York where its fans scream and carry on no matter what the score as though the team were a squad of Presleys. An endearing underdog team that every now and then has a furious winning stretch, the Mets ended their first season with the longest losing streak of 1962. For the pleasure of these fly-ups, Mrs. Payson, a reasonably frugal woman, paid $3,000,000 for eighty percent of the franchise. For years she was devoted to the Giants who have a roller coaster of their own going; in fact, had a ten percent interest in them which she sold, retaining only one percent like a party favour. Some of her expansive sports love goes, in addition, to racing and the Greentree Stable. To enjoy both horses and the ball club, she sometimes spends part of an afternoon at the track, part in the ball park. (In the photograph, left, she is shown at the track, binoculars in her right hand, a radio getting the Mets in her left.) Her risk: the Mets may get really good.

THE ADVENTUROUS ONES

ERICH HARTMANN

DUANE MICHALS

DR. MARSHALL W. NIRENBERG, *above left,* is the unique Agent 007 of the genetic code of the living organism. He cracked it. At thirty-five, an attractive, distinguished researcher at the National Institutes of Health in Bethesda, Maryland, he believes that, ultimately, man's heredity is explicable. His great adventure: to make possible the understanding of heredity by chemical means by pulling out the language of DNA—the stuff of life coiled tightly in the cell's nucleus. First, Dr. Nirenberg worked on RNA, those transfer and messenger agents of DNA, which guide the body's twenty amino acids that direct the building of proteins. (Proteins control growing, thinking, digesting.) By creating a single strand of one form of RNA, Dr. Nirenberg found the link to one amino acid. That cracked the code. Now, through his and others' work, code words exist for all amino acids. These words, when written, will be the Genetic-Code Dictionary. Future uses: once the language of DNA is spelled out, it could effect the understanding of hereditary diseases.
DR. B. F. SKINNER, *above right,* is the Big Daddy of teaching machines. A Professor of Psychology at Harvard University, he believes the key to understanding man is man's behaviour. His adventure: to apply thirty-five years of experimental analysis of behaviour (often on pigeons which he taught to fly guided missiles) to designing an educational system that could carry man's capacity for learning to new levels. His risk: that pigeons may not, finally, stand in for man. Dr. Skinner, a coolly amusing, discreetly good-looking man, holds that "Learning is a change in behaviour." His teaching machines, the result of ten years' work, may be as complicated as computers, as simple as paperbooks. They make one point: man, like a pigeon paid off in grain, works for reward, possibly only a "simple gain in competence." Rejecting bad marks, cross parents, as incentives, he believes a student can learn better, more, faster, by taking small coherent steps, at his own speed, and learning at each step that he is right (he may be 95% of the time on a well-programmed course—perhaps never wrong at all). His adventure needn't stop there. Dr. Skinner could next consider designing a whole culture looking towards "the survival of cultures in competition." One step: to end war.

DUANE MICHALS

HENNY WENKART, *right* (with her daughter, Heitzi), is the author, publisher, and promoter of a series of five paperback children's primers of which over 100,000 have by now been sold. An ebullient, strong-boned young woman with a disarming look of candour, she runs her growing business in her attic in Cambridge, Massachusetts. She began her adventure in 1960 to help her son, then four, learn to read. Her risk: $1,750, all the family savings. (She and her husband have three children.) The point of her reading system is that each vowel starts with only one sound, "walks out" with different consonants. While her business history rattles on dangerously like a fiscal *Perils of Pauline,* her timing seems good; many school administrators are turning or returning to phonics at a time when there are few phonic primers. Hers are.



BOB W. LLOUGHBY



DUANE MICHALS

ARTHUR KOPIT, *above,* a young playwright whose general appearance seems based upon that of Cary Grant playing Cole Porter at Yale in the movie *Night and Day,* is a kind of adventure in himself, one of the people other people Point Out at parties. Actually, Kopit went not to Yale but to Harvard, where he wrote *Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad,* a great flashy hit both Off-Broadway (last season) and on the road. His adventure: theatre that ferries perilously back and forth among the shores of (A) the Absurd, (B) the Banal, (C) the Calculated, (D) the Daring, and (S) the Successful. His risk: that his peculiarly dazzling product will be passed off as "a director's triumph," or an actress's tour de force. (Both Jerome Robbins and Barbara Harris were credited with the success of *Oh Dad;* it was, just possibly, Kopit's success after all.) **DR. THEODORE H. MAIMAN,** *above left,* is the sharpshooter of light. A handsome, brilliant physicist who is President of the Korad Corporation (a subsidiary of Union Carbide), he invented the laser, a cigarette-sized ruby rod in a spiral flash tube that generates the most intense light ever produced, outshining, for its size, the sun. Dr. Maiman believes that light is might. His adventure: to revolutionize communications with the direct powerful energy of lasers. Dr. Maiman's first laser beam drilled through metal and diamonds, hit the moon and bounced back. His newest laser generates a peak power of one billion watts, reaches beyond the sun to more than ninety-nine billion miles. Lasers have been effective in micro-surgery, in welding, in optical radar. It is the laser potential in communications, however, that boggles the imagination, but not industry. Lasers could transmit hundreds of thousands of telephone calls, telegrams, and television programs; communicate in outer space between moon ships; reach Venus and Mars, and other planetary peoples—if they exist.

Going Green

Magnified turtleneck. the hooded coat

Bulky sweaters, swash coats, pullover suits . . . sensational things are going green. Revved-up, racy, traffic-starting green. Plum goes with it. And some beautiful blondes—bone, chamois, cream. Turtleneck, bigger than ever, left, flipped over on long, slim, raglan sleeves. Wanted for it: a bang-up jewel —balls of topaz-bead and rhinestone fire here. Braemar cashmere sweater, $45. Peck & Peck. Bracelet: Expansion Creations. Going lip colour: Dorothy Gray's Spinnaker Pink. Coiffure by Lintermans of Joyce Christopher.

Watch for: coats wearing hoods—the better to see a big rise of turtleneck inside. Example right, double-breasted in a bib of welting. By Country Tweeds, of cashmere and vicuña "400"; about $170. Bloomingdale's; Rich's; Joseph Horne; Frederick & Nelson. Giraffe bowler: Mr. Arnold. Roger Faré gloves; Saks Fifth Avenue. Fabergé's Porcelain Shell lipstick.



PENN



Going green—a left-of-centre suit; two dresses with pullover tops

Bias-cut pullover dress, far left, of green wool, the neckline pulled lightly backward; midriff gathered by a bow. What it's over—an easy skirt, camisole top. By Leonard Arkin, about $70. At Bonwit Teller; Hudson's; I. Magnin. White silk cloche by Tatiana, at Saks Fifth Avenue.

Side-action suit, left—a nonchalant jacket and skirt of basket-weave wool that button distinctly left of centre. Looped around the neck, a cord of the same wool. By Oleg Cassini Young America, of Hockanum wool, loomed in America. About $70, at Bonwit Teller; Hudson's; Sakowitz. The Monty beret of navy-blue felt, trimmed in green, by Adolfo.

Soft-sleeved overblouse, right—with 1963 news up its sleeve: the yoked neckline, welt seaming. Overblouse, tied with a sash over a camisole skirt; both, of green wool. By L'Aiglon; about $30 at Lord & Taylor; Hudson's; Wm. H. Block; Frederick & Nelson. Blue leather hat by Adolfo.

For other shops, see the list on page 52.



Going green—the double-collar idea, wide-neck sweater

Going into collars: other collars ...standing, left, in the carved collar of a smock-jacket suit, the cream wool jersey collar of a sleeveless pullover. Shoot of jersey cuffs and touches of bone add savour. Suit by Philippe Tournaye for Rembrandt, of Sag-No-Mor worsted jersey; about $110. Miss Bergdorf of Bergdorf Goodman; Montaldo's; Hudson's; I. Magnin. Sally Victor creased bone fedora. Bone pigskin gloves by Superb.

Going wider: bateau necklines on sweaters... diagonally ribbed cashmere, right, welted, cut long. Surprise it with knockout jewelling—massed green-stone coils here, flicked with rhinestones. Braemar sweater, $45. Peck & Peck. House of Joy necklace.

Coiffure: George Perrone of Kenneth's. Pastel Sun lipstick—one of the new Estée Lauder colours in her Daylight Look collection.





PENN



Going green—the Alpine coat; three-of-diamonds suit: shortcoat

Mountain-climber's coat, left, in a peat-green with silvery buttons, high collar, trimmed with black knit. Of mohair-and-acetate laminated to Scott Foam, with water-repellent finish; lining of Orlon. About $35. At Best & Co. Also at Wanamaker's, Phila.; Halle Bros. White kidskin helmet by Halston; to order at Bergdorf Goodman. Green knitting, right: diamond-patterned suit, in three parts. Shirt-cuff jacket; tie-front overblouse; straight skirt. By Nantucket Knitters, of knitted wool-and-mohair. About $80 at Best & Co.; Hutzler's; I. Magnin. Hat by Mr. Arnold. Campaign coat, far right—not long (it's ¾ length), but every inch toff-tailoring. By Weatherbee, of green Milliken wool twill Melton; Borg lining of Acrilan pile; with Syl-mer water-repellent finish. About $50. Gold-coloured Viyella shirt by Lady Manhattan; $13. Both at Best & Co. Coat. also at Dayton's; I. Magnin. Sally Victor hat.



Going green—low-belted jacket, the pullover suit

Belt going down, left . . . slung low, notched out easily on a handsomely carved jacket of chinchilla cloth. Note with green: tonalities of black—wool crêpe dress, bone buttons, polished leather belt, glistery leather gloves textured like lizard. Abe Schrader costume; jacket of Stevens wool, Hockanum wool dress. Fabrics loomed in America. About $80. Altman's; Julius Garfinckel; Famous-Barr; Dayton's. John Frederics bowler. Devil Pink lipstick: John Robert Powers.

Pullover, this season's way . . . shirt-tailored, curved in at the front with seams, easy-riding over a straight gathered skirt. By Handmacher, of Strong, Hewat wool tweed, loomed in America; about $70. Altman's; Wanamaker's, Phila.; Halle Bros.; Harzfeld's. Shalimar gloves. Hat: Hattie Carnegie. Germaine Monteil Cherry Blossom lipstick. Van S earrings, both pages: Altman's.

PENN





Going green—
the pullover coat, suède shirt, officer's overcoat

Pullover that's a shirt, right—bright-green suède getting the hang of raglan shoulders, shirt-cuff sleeves, welt seaming. The round neckline can frame turtlenecked wool in the daytime; a jewel for evening. By Leathermode; about $110 at Saks Fifth Avenue: Frederick & Nelson. Leather headband by Adolfo.

The officer's coat, far right: pulling its rank—and some top-rank 1963 tailoring. Curved front seaming; the length, a dashing 7/8. By Brittany, in green wool by Anglo, loomed in America. About $125 at Altman's; Montaldo's; I. Magnin. Kit fox shako by Lilly Daché.

Pullover that's a coat, left—over the head, a great fleecy shepherd's cloak of green wool. Yoked neckline; patch pockets. News over pants or skirts. In Einiger wool fleece, loomed in America; Talon zipper. Junior sizes; about $80 at Saks Fifth Avenue; Woodward & Lothrop; Dayton's. For other shops, see list on page 52.





THESE SIX PAGES, A WORLD WITHIN A WORLD: LIFE ON AN ITALIAN SCHOONER—WATER CLEAR AS CHRYSOPRASE, THE SUN, SOFT, STRONG, ENDLESS



THE BEAUTIFUL

PEOPLE ON WATER

Like *belles sauvages* stretched in the sun—bodies bared, gleaming, taut, hair skinned back from the face—this is how Italian women live on water, lying motionless hour after hour in light like brushed gold, the air about them whiffled by the mesmerizing motion of a boat that moves purely for pleasure. Moves, like an *Embarquement pour Cythère* to "the islands of blessedness" . . . now the bright blue beauty spots of Greece. Now the Dalmatian coast, ruffled bewitchingly with white-sand beaches —Miločer, St. Stefan, Hvar. Now Api d'Oro, the favourite new Sardinia beach, with its natural rock pool made by fresh-water falls. Now (Continued on next page)

Above: Contessa Consuelo Crespi suns in a two-colour maillot, one shoulder bare. *Opposite*: Netted beneath the "Taitu's" bowsprit, Contessa Giovannella Ceriana (left), Marchesa Lisa di Bagno (centre), Duchessa Mirta Riario Sforza—all in identical striped hand-knitted cotton sweaters from the amusing Roman boutique, Whip. *Below*: The three-masted *goletta*, "Taitu," black and gold in the Mediterranean sun.

LEOMBRUNO-BODI

THE BEAUTIFUL PEOPLE ON WATER



the tough, craggy little Italian islands—Ponza, Palmarola, Montecristo, Vulcano—austere to the eye, ravishing the senses with the smell of hot sun on lavender growing wild, or thyme, or orégano. But always, the joy of discovery—a good new place for swimming, for skin diving . . . a cove where fish are running . . . a plucky little island wine. And always, the delights of living—not in a world apart—but in a world in miniature: intensely calm and exhilarating, ordered and full of adventure. On these pages, the world of the *goletta*, "Taitu," bound, in a pleasantly desultory way, from Porto Santo Stéfano to the island of Giglio, north of Rome. Days in this world begin around nine, with pots of strong Italian coffee and milk, and citron-specked panettone spread with honey or jam. Then by launch to one of the small, still islands that thrust (Continued, next page)

Above: Sun-bathing in the lee of Giglio. From foreground: Duchessa Sforza; Don Rufo Ruffo della Scaletta; Barone Piero Sanjust, reading the daily paper; Conte Rodolfo Crespi; and Contessa Ceriana. *Directly right*: Lunching al fresco on the "Taitu," Don Rufo Ruffo della Scaletta and Duchessa Sforza, all golden freckles and surging animal vitality; in winter she sun-bathes on the deserted beach at Ostia, swims easily in its twenty-five-degree waters. *Far right, top*: Piling aboard the "Taitu's" motor-launch, Don Rufo Ruffo della Scaletta, steadying the davit-chain; Contessa Crespi; Marchese Guelfo di Bagno; Barone Sanjust, standing; Conte Crespi. *Second from top*: Duchessa Sforza in the net of the bowsprit and, just behind her, Marchesa di Bagno. *Third down*: In diving gear, Contessa Ceriana and Signor Romano Massara, off the island of Giglio. *Below*: Marchesa di Bagno in bikini and—sunlight.





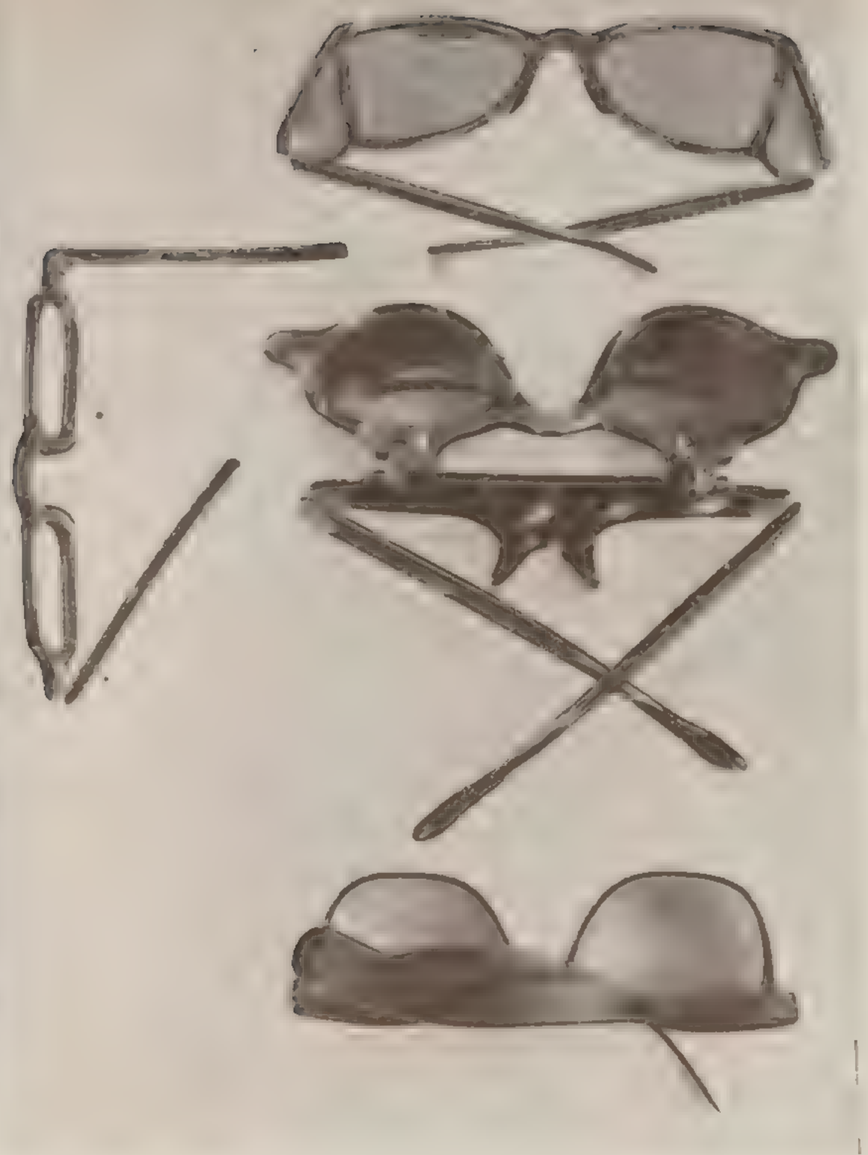


up, granite-faced, in the Mediterranean; its rocky ribbon of beach lapped by blue-green water as clear as chrysoprase. Hours later, on the "Taitu" once more—showered, ravenous, and deliciously fatigued —one feasts on the catch from this water. with a pasta first, a salad of greens, cheese, and fresh fruit. After lunch. the siesta. And at five. back to the water: more fishing, some water skiing, diving; the women's heads like seals' in the water, shining wet and slippery. No caps in the sea, no scarfs in the sun. And in the evening—the men in white shirts and cotton trousers, the women in brilliantly-coloured pyjamas and audacious fantasy jewels, their hair slicked and piled with postiches—even then, no shoes, no sandals. Nothing fettering, ever, in this perfect dream of a world dazzled, suspended between sun and water. *Above*: Sea-urchin hunt in the water around Giglio —Contessa Ceriana and Signor Romano Massara. *Directly right*: The rounded, clear-edged beauty of Contessa Giovannella Ceriana, like a head on an Etruscan coin. Her long "goletta jacket" is shiny red ciré on one side, navy-blue piqué on the other. *Far right, top*: Lunch on the "Taitu." Duchessa Sforza and Don Rufo Ruffo (in striped jersey) at the head of the table; Contessa Crespi on the Duchessa's left; Marchese and (partly hidden by the white-coated waiter) Marchesa di Bagno; Duca Alberto Riario Sforza; and at his left, Contessa Ceriana. *Second from top*: Marchesa di Bagno standing at the staysail, and Contessa Crespi. Both in cotton jersey shirts and very short shorts; from Whip in Rome. *Third down*: Contessa Ceriana and Don Rufo Ruffo della Scaletta, sun-bathing on the "Taitu's" afterdeck. *Below*: Duchessa Sforza in a jungly Pucci overblouse.









BEAUTY BULLETIN

THE ADVENTUROUS ONES IN BEAUTY . . . WHO TO WATCH, WHAT TO WATCH FOR

Who stirs up change in beauty? "Beauties." That is, good-looking women with a kind of vitality that pushes toward change; the brand of quick intelligence that feeds on new material. On these four pages, a bulletin on some of their latest admirations; some changes they've already brought on. . . . The women who start things are beginning to wear lighter eyebrows now; they're dead against the look of "moustaches over eyes." One dark-haired rage-starter has had her eyebrows bleached to tawniness at a beauty salon. . . . On the other hand, right in the face of the wild success of lash-elongating wand-mascaras, a hard core of originals talks of nothing but the good old cake-and-brush mascara; the current names they name are Arcancil V and Longcils Boncza, both French in origin. . . . Some are wearing dark navy-blue mascara to make the whites of the eyes seem whiter. . . . Most of them own a pearlized glow make-up foundation to wear at the edges of the face. . . . Few wear lipsticks with any blue in the formulation; the clue to colour depth in lipstick now is a touch of brown—and being circulated faster than a Swifty by some of the vervier young beauties is a doctor's (Continued next page)

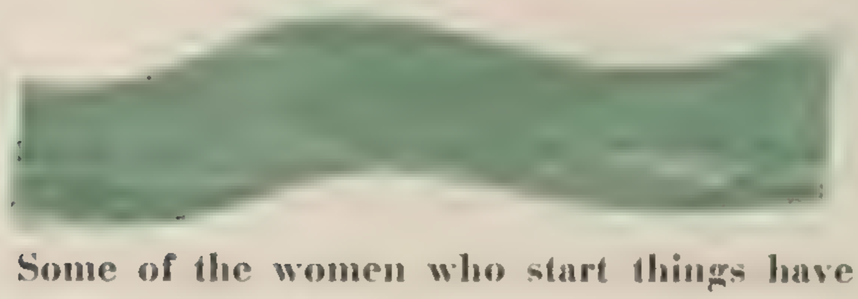
The women who start things suntan all year . . . here, Duchessa Sforza, photographed aboard the "Taitu" (see preceding pages). This marvellous blonde, born Principessa Barberini Colonna di Sciarra, starts her year's swimming early like the Swedes; is in the water near Rome by February; skis in the sun at Cortina before that. . . .

The women who start things are looking into adventurous sunglasses . . . take la vie sauvage with all the trimmings . . . Details on the eyeglasses, see text, next page. Toe-ring by Luciana, on a bare foot on "Taitu."

LEOMBRUNO-BODI

BEAUTY BULLETIN

The women who start things have a secret for strengthening their fingernails . . .
They learned it first from South American beauties who for years have asked their pharmacists for . . . don't faint . . . formaldehyde to put on the very tip of the fingernail. The notion has had its vicissitudes in the U.S.A., but a dandy version of it is now accepted for use. It's Fastrength, at Lord & Taylor.



Some of the women who start things have been exploring the "green" perfumes . . .
Perfume chemists count these as more green and mossy than flowery: Ma Griffe by Carven; Jolie Madame by Balmain; Quadrille by Balenciaga; Miss Dior by Dior; EveReve by Rigaud.

The women who start things consider salon-size hairdryers a household effect...
Because they take the fashion view that everything hangs on how the hair looks. women want salon-size, adjustable, read-underable hair-dryers for use between hairdresser appointments; and Schick's just announced one. White plastic; year's guarantee. Under $70, at Macy's.

The women who start things are collecting miniatures...
little carry-around packets of such treasures as Germaine Monteil's Super-Tone—fibre squares soaked in cleansing action. At Saks Fifth Ave.

(Continued from preceding page) prescription for a brown lip salve the colour and exact transparency of Pears soap. . . . The women who start things are starting to do hand exercises; a few minutes each day of alternating finger-stretching and fist-clutching to strengthen the hands and keep them supple. . . . The women who start things and then drop them when there's too much universality are still wearing nacré fingernail polish. But a small, coral-coloured bonfire started on the side recently when someone mixed a nail glacé of two Fabergé colours: Mondrian Coral and Lautrec Orange, half and half. . . . About hair, some women are frankly between looks right now and enjoying it. They still like headbanded smooth hair; they're mostly wearing "smaller" hair for day; but a few are beginning to like the look of curlier tousled hair—hair wreathed in the kind of sweet warmth a child's hair wears after a summer nap. The upshot will certainly be loops, lifts, twists of hair; some bangs, but bangs begun at the crown and shagged forward. . . . Those who haven't bought a hairpiece to fit behind a headband for day are buying one now. . . . They're queuing up at certain counters (Bonwit Teller's for one) where mix-match fake hair is sold by the yard for no money. They'll mix some brown, some auburn, some gold, whatever combination most closely resembles their own hair, and wear it in a great silky pile-up for day or evening. . . . They're still collecting small valuable hairpieces in a variety of shapes for evening, and they're more knowing in general now about the care of wigs and wiglets (their new name for the latter, by the way, is toupet). When it comes to a question of which hairspray to use on fake hair, there's no contest: water-soluble hairspray is all they'll use. . . . The blondes who go brassy after a stretch of open sun are mad about a new quick cure for the brass section. Because it can be squirted on the head like a setting lotion and doesn't have to be rinsed out, Roux's Fanci-full in the brass-curing shade called White Minx is beginning to be a staple at the savvier beach houses this summer. . . . "Most of the bigger yachts in the Mediterranean and the Adriatic have their own salon-size hairdryers by now," we're advised by our *Lloyd's Register*-oriented editor. So do lots of smart women, seagoing or not, though they admit it's been hell rounding them up. As of last February, there was only one choice at a price not too dismaying to the financial community, but now Schick has come through with another. . . . The women who start things have been agitating for eyeglasses that won't rake or otherwise dismantle hair; that allow one (Continued on page 152)

Adventure for a young complexion: a sample of how things could be...
We were told recently of a survey to this effect: young people don't really care what their skins are like; just give them a new lipstick. Because we couldn't believe our ears, we decided to test our hearing with this Beauty Bulletin—and announce a most important beauty sampler that could be to a young face what a key to Fort Knox would be to most of us. It's a sophisticated plan by Estée Lauder and includes a jar of a results-getter with a pretty thrilling record. Details on how to sample the sampler, page 48.

HORST





THE GREAT SWEATER ENCOUNTER



Francesca Annis—beige cabling flecked with colour

For at least one woman we know the fashion moment when a great sweater comes into her life is as thrilling as compliments, kisses, and bubbly . . . and goes on longer. Here, five such rendezvous played for Vogue by five young British actresses in the first fling of fame. SIAN PHILLIPS, left, pale and glowing in charcoal Shetland. A rivetting Welsh beauty with an extraordinary voice subsurfaced by Celtic throbs, Miss Phillips has been acting since she was four; would love to play again the parts she's known for—Shakespeare, Ibsen, Chekhov—and a good new play. With her husband, Peter O'Toole, she sampled the desert rigours of shooting *Lawrence of Arabia,* has spent the last year on the lesser traumas of re-doing a 1740 house in Hampstead where they live with their two children. (Sweater by John Laing. $20 at Bloomingdale's in November.) FRANCESCA ANNIS, above, wearing a seaside heroine's cabled sweater —handknitted. Miss Annis is, by her mother's count, "the only blonde in *Cleopatra,*" a happy circumstance that began in a five-minute interview with Joseph Mankiewicz—"he pinched my cheek, pulled my nose, and said, 'How would you like to come to Rome?'" As Eiras, she hands Miss Taylor the fatal basket of figs, falls in green chiffon at the base of her tomb. (Sweater by Women's Home Industries. About $75 at Lord & Taylor.)



Sian Phillips—charcoal polo sweater

BERT STERN



Tracy Reed—olive sweater, slashed crew neck



Samantha Eggar—heather grey for a redhead

MORE SWEATER ENCOUNTERS

TRACY REED, left, sends out a slanty blue-eyed glance above the V-slashed crew neck of an olive-green shetland wool sweater. ("I adore clothes; I'm very vain.") Miss Reed is from an acting family—Fay Compton is her grandmother, Sir Carol Reed her stepfather. Though she's played with Robert Morley on TV, Dame Sybil Thorndike on the stage, movies are her meat. Coming soon: *Dr. Strangelove* in which she is "a secretary who's having affairs with most of the generals." (Sweater by John Laing; long-sleeved. $20 at Bloomingdale's in November.)

SAMANTHA EGGAR, left, in a Merino wool sweater of heather grey—marvellous with her freckles, the mane of chestnut hair that prompts press agents to type her as a British Bardot, which she's not. "Directors *see* me in period costume," a flash of insight that paid off nicely when she played Olivia in *Twelfth Night* with Albert Finney at Joan Littlewood's now famous East End Theatre Workshop. TV she finds terrifying—"You think there are ten million people out there. And Mummy." (Sweater by Jaeger. About $15, at Bloomingdale's. Available in November.)

MAGGIE SMITH, right, points up the wit of a turtleneck sweater of purple wool knitted with Lurex "gold," with edges of shocking pink silk ribbon and Lurex interknitted. An intuitive comedienne with a young leopard's sense of timing, she has London audiences dotty with delight over her performance in the Jean Kerr play, *Mary, Mary*. At parties, strange men tell one flatly, out of the blue, that she's "the best actress in London," a bit of mesmerism she brings off mainly by a sort of lemon-drop voice full of unexpected crunches, all terribly funny, terribly touching. (Sweater by Anne Rubin; at Bergdorf Goodman.)

Maggie Smith—wool and ribbon interknitted

BERT STERN









"The inimitable livers"

Adventure is a state of mind. Quite possibly there are people who are adventure-*prone*—and there are others who are vacuum-prone. Situation has something to do with it, but not much; some people, born to circumstances fraught with adventure, simply walk away from the excitement to seek lives of unspeakable calm, while others—the adventurous ones—conquer whirlpools or create newer, more entrancing ones. It's The Dream that makes the difference: first the imagination to dream; then the single-minded drive to turn it into what has bearing on life, the persistent refusal to settle for less. Types of adventure are as varied as the dreams, and while the famous prototype is obviously mountain climbing or polar exploration, that's not half the story. Some adventurous temperaments are ruled by the heart; some by the head. Almost without exception, they are skeptical, gay, and either clever or lucky; it's best to be both. On another page of this issue is a portrait of a first-rate scientist who, by his persistent conviction that natural hazard is a thing to be brushed off like a tsetse fly, has—with a lagniappe of luck, dedication, incorrigible dreaming—extended the horizons of man's history. In the opening pages, a girl on the brink of anything and everything with no capital but her voice, her guitar, her new and special magnetism. Worlds apart, almost certainly unaware of each other, probably antipathetic, they both live by the conviction of Disraeli that "adventures are to the adventurous." Nothing else matters as much; yet the fling and dash of it all may be scarcely evident to the naked eye. As someone remarked in the recent deluge of Egypto-Roman psychoanalysis, "There's a Cleopatra born every minute; she's a girl who understands power and pleasure—she enjoys them just as she enjoys her own intellect and allure." Like the Alexandrian original, who liked to call her inner circle "the inimitable livers," their genius is for gallantry and zest. Their looks—anything from mediocre to ravishing, rarely described as less than fascinating. Their lives—a blaze that lights, diverts, and enchants.

Left: One of the most rollicking, swashbuckling hats going—to be worn by a woman with a sense of power and the wit to enjoy it (it's a great world if you play it right). With this hat, this disposition: straight dash, not a drop of sentimentality—black wool sweater with a largesse of collar; sauvage vest of zebra-stencilled calfskin. Hat of black velvet and ostrich plumes, by Halston, to order at Bergdorf Goodman. Also, Wanamaker's, Phila.; Joseph Magnin. Vest: David Kidd for Jablow; about $110 plus tax. Evan-Picone sweater; about $15. Both: Bonwit Teller; Wanamaker's, Phila.; Joseph Magnin.

Plumes and velvet, the tilt of adventure

PENN

Soft-light lure–
quicksilver jersey
coverall

PENN



The long coat—checked sweep over black

Today's Cleopatras are as much aware of the powers of feminine allure as the original who lived—who could forget?—twenty foxy centuries ago. Modern women love to look *fatale*, and are enjoying it more; they love the great fashion lures that are everywhere now. Two, here. *Left:* At-home coveralls of silver-shot black jersey with long wide pants that hide in fluid folds. By Bud Kilpatrick. Big bracelets at shirtsleeves' end, by House of Joy. *Right:* Black-and-white checked wool, in a long coat with Queen-of-Egypt sweep, curved shell over a black silk dress. By Bud Kilpatrick, of Bianchini fabrics. Both pages: Hanes seamless stockings in a dark smoky shade called Egyptian. Costume, coveralls, stockings: Bonwit Teller. Clothes: Nan Duskin; Neiman-Marcus; I. Magnin. Chunky necklace: Expansion Creations. Coiffures: Marc Sinclair of Lilly Daché.



YOUNG POWER:
THE NEW WASHINGTON THAT NEW WASHINGTON WATCHES

They have brains, power, looks, and that great precipitator—luck. This pleasant formula fits the six couples on these and the next pages as well as any of a young sizeable group in Washington. Many of its number came on government work. Most "would take in sewing rather than leave." Few think of themselves as part of a group. Yet, possibly, any of them could name each other. They relish Washington's mixture of easy small-town life plus a concentration of intellectual sophistication siphoned from the big cities of the world. Hard workers, the men rarely get home before seven in the evening, spend most Saturday mornings in offices. For this group cocktail parties are rare. Small dinners, jammed with talk, end early. The surface rubs seem minor: some children go to the White House school. Some don't. Some parents get invited to The Dancing Class (annual dances so closed they verge on stuffy). Some don't. All of them respect their luck. A newsman, considering this new Washington, said, "I don't suppose these people are brighter or more interesting than they were a few years ago, but when you know that almost any one of them may have just talked to the President of the United States, it adds something."



SUSAN GREENBURG-WOOD

CONGRESSMAN AND MRS. JOHN V. LINDSAY

This charged, handsome, outspoken couple (*left*, with their son, John), is Out to this administration, but In in Washington. A Republican, he has a larger than party-line interest in foreign relations, in education. Although Mrs. Lindsay, a lean, deep-eyed woman with grey-striped hair, finds Washington an easier place to raise and school their four children, both prefer their home town, New York, where they spend half their time. "New York," the Congressman said, "has total depth in every area. Washington has only politics; after that, the second biggest thing is white marble."



SENATOR AND MRS. CLAIBORNE PELL

The Pells (*above*), calm, entrancing, suggest depths of energy and humour. A Democrat from Rhode Island, the Senator is the big persuader in the plan for a new high-speed passenger railroad to rev up travel from Boston to Washington. The Pells live partly in Newport, where their four children go to school; partly in Washington in a 1799 square farmhouse furnished with family memorabilia from glorious antiques to private jokes. Active citizens of both places, they like Washington "because the chips are so big." The Senator added, "People only leave by way of the box—ballot or coffin."

DEPUTY DIRECTOR OF THE USIA AND MRS. DONALD M. WILSON

Agreeable, energetic, informed, the Wilsons (*right*, with their children, Dwight and Kate) could be the image on a New Frontier coin. As second to Edward R. Murrow, he is concerned with the work of 11,000 employees in one hundred and six countries, would like from these nations: "Understanding, yes. Respecting, yes. Loving, no." Mrs. Wilson, who is a deliciously strawberry blonde, works on a number of charity things, may, with her husband, be out five nights out of seven. To the Wilsons Washington is just "the only city in the world."





SUSAN GREENBURG-WOOD

ASSISTANT SECRETARY OF DEFENSE
AND MRS. NORMAN S. PAUL

The Pauls (*above*, with Jennifer, youngest of four children) have a green thumb for entertaining, may have service wives to tea or twenty friends to dinner in their glass-walled dining room overlooking a tidy sweep of park. The Assistant Defense Secretary for Manpower is a fighter for raised pay (and raised morale) for the two and a half million service men who are his concern. A tall, dark-eyed blonde, Mrs. Paul is a strength in the volunteer world, Chairman of this November's important International Ball, a salute to Great Britain. Of Washington, the Pauls said: "We never want to live anywhere else."



JUDGE AND MRS. RUSSELL E. TRAIN

The Trains (*right*, with three of their four children) are "old Washington," fixed stars in a city known for its turnover. Their welcoming calm coats efficiency. As a Judge of the U. S. Tax Court, he rides circuit all around the country a quarter of his time, spends a fortune of energy on the African Wildlife Leadership Foundation of which he is President. Mrs. Train, whose smile may work miracles, is a mainstay of, among other things, Washington's new Gallery of Modern Art. She admires the city she married into: "Everyone here can—and does—lead a different life."

MR. AND MRS. JAMES W. SYMINGTON

Of the Symingtons (*right*) a Washington reporter said, "If I had to pick one couple to represent this group, I'd pick them. They have everything." Mr. Symington, until recently Administrative Assistant to the Attorney General, now practises law in Washington. A composer and guitarist, he once toured Russia singing American folk songs in Russian. Blue-eyed, dark-haired, Mrs. Symington has an M.A. in music, makes it as basic as Pablum to their two children. She reads widely, from Beckett to Baldwin, plus five newspapers: "It's a Washington disease. You have to be informed."





COL. SARTORIS AND MR. SNOPES

I first met William Faulkner in 1957 when he had come to Charlottesville, where I live, to be writer in Residence at the University of Virginia, where my husband is professor of English. We met at an afternoon reception the English Department gave for the Faulkners in the Colonnade Club—the faculty club on the Lawn (never called campus) which is housed in one of the original Palladian pavilions Jefferson designed. I had over the years heard some widely varying accounts of Faulkner and I was curious to meet the famous man.

I had seen him out walking alone in the suburban-type streets of Charlottesville, a dapper little figure with a neat moustache, dressed like an actor in a trench coat and fur-felt hat with an Alpine brush, swinging a stick and looking about him with a sightseer's air. He had, in fact, become a fairly familiar sight in the months since his daughter had married a law student who soon became a Charlottesville lawyer. It was said to be the familial tie that led him to accept the invitation from the University. He had never acted as Writer in Residence at any other university, was known to be unwilling to lecture, and few people at the University, even on the committee administering the Balch Fund, which supported his appointment, had dared hope he would actually accept.

I passed through the wide hallway of the Colonnade Club back to the ballroom looking over a serpentine-walled wintry garden toward West Range, where, as a student, Poe lived. The receiving line at the door was composed of the chairman of the English Department, his wife, Faulkner, and Mrs. Faulkner, a girlish-looking woman, with the famous Southern waist a man's hands can span. A delightfully dippy hat sat on her head of tiny grey snail-shell curls, and her face was piquant behind a pair of very dark glasses.

The rest of the English Department and the other guests were standing over on the opposite side of the room, talking to each other. It is always difficult to make conversation with a celebrity, and I didn't really blame the English Department for running away from doing it, nevertheless I began to feel increasingly uncomfortable as guest after guest joined the milling crowd, abandoning the guests of honour. Finally I walked over to Mr. Faulkner.

"I think we have some friends in New York in common," I said.

"Is that so, ma'am?" he said.

I mentioned a few people, writers. At each name he would nod, as though giving it his considered attention. When I ran out of names he just stood there, at ease, silent.

There can be nothing quite so awing as complete lack of small talk. I had only encountered it once before, in a notably saintly clergyman beside whom I was placed at a dinner. In the case of the minister I had supposed his attention to be taken up by pressing considerations of Deity; in the case of Faulkner, I could only assume he was thinking about his work.

But the two young English professors who had been deputed to look after Faulkner while he was at the University—get him to his appointments and so on—were going around telling everyone that Faulkner didn't care to discuss books or his own writing, so I knew these topics were out. Small talk is the only real solution to a meeting between strangers, and after a moment more I turned to Mrs. Faulkner, with whom I slipped at once into a flow of conversation.

When I returned to the merry throng on the other side of the room, I looked back at the guest of honour in slight pique. After all, I'd only been trying to be friendly to a fellow writer. As I gazed at the erect little figure, the grey-haired triangle of face with its opposed, wider triangle of grey moustache, it seemed to me he was too simple and unaffected a man to maintain a "creative silence" or to cherish delusions of being too grand for backchat.

A week or so later, my husband and I were asked to dinner one snowy night at the house of one of the young herd-riding professors.

The word was that Faulkner would be there. As the wife of a senior professor I knew I would be expected to talk, or try to talk, with the guest of honour, and I rather dreaded it. Books were out, writing was out, joint acquaintances were out, what *should* we talk of? If it was the woman's place to be charming to the man, it was the man's place—surely the Southern gentleman's obligation—to respond. I stood in silence beside Faulkner in the middle of the bay-windowed living room of the little Victorian house, surrounded by chattering friends.

"I hope you're comfortable in your new house," I said. It seemed just too bad to fall back upon such banalities, but I was bound it wouldn't be I who quit the duty to converse. It wasn't, either, as if I myself were such a rattletrap. I remembered how amused I had been when a Southern lady told me her generation was raised never to let a silence fall in a room. It crossed my mind perhaps Faulkner's silence was a rebellion against that very convention.

"Yes, thank you, ma'am," was all he said now.

Our blond hostess passed us the drinks we had asked for, both of them bourbon on the rocks. We lifted our glasses from the silver tray and I said, as I began on mine, "The first sip of whiskey is much the best, isn't it?"

His whole face changed. "Uhh-hunh," he said in that soft, slow voice. "Why, down home, when I come in of an evenin', and walk in by the fire, and sit down there with a drink of whiskey in my hand, I tell you there's nothin' in the world like that first sip runnin' down my throat."

We were off. After that we never had any silences when we met at parties. Simple, sensuous experience was what Faulkner wanted to talk about—the taste of the first sip of whiskey, the sound of tree toads at night in summer, the way it smells when you wake up to find snow, to mention only things that came up in conversation that night. I remember the only check came when I said,

"I've never been to Mississippi. I'd like to go, only I'm scared."

He stiffened. "What of, ma'am?" he said with noticeable coldness.

"The Spanish moss hanging off the trees," I said. "It looks so eerie, especially at dusk."

He let his breath out. "Oh," he said, "I thought you meant po*lit*ically."

Faulkner's simplicity was nowhere more conspicuous than in his reaction to being Writer in Residence. The Department had been so sure that the foremost writer in the country would not even bother to come, but now he was here it turned out he was surprised and pleased to find the students really wanted to see him, and liked to talk to him and listen to him.

He would give no formal lectures, but he would answer questions at group conferences of students and staff. At the end of one of these, the presiding instructor said, "I think perhaps we've taken enough of Mr. Faulkner's time—unless, sir, you feel the wish to carry on a bit more?" to which Faulkner replied, "Well, I've told you, this is a dreadful habit to get into, where you can stand up in front of people and nobody can say, 'Shut up and sit down.'"

The readings he gave from his own work were less something to hear than a sight to behold. The audience, including townspeople, would assemble in one or another academic hall, and at last in would march that tiny, set-faced man with the grey moustache, who would proceed to read, face buried in his book, in an almost inaudible tone for fifteen or twenty minutes. I remember that when he read the "Spotted Horses" section from *The Hamlet*, in the McGregor Room of the Alderman Library, it was plain he himself was much amused by what he was reading, but for those of us who couldn't follow his low, slurred, deep-South accent, it might almost have been a private joke.

Three or four times during his semester's work he held question-and-answer sessions open to the townspeople. His answers became predictable, if one went to enough of these sessions. It was as if he had worked them out to fit every conceivable question; it was as if he had constructed a carapace for himself out of set phrases. For instance he always referred to writing as "the craft of the human heart" and he always spoke of the writer as one totally without scruples in pursuit of his art. Once when, as he often did, he spoke of himself as a "failed poet, who had to take up what he could do," the questioner then asked whether a story of his called "Carcassonne" had anything to do with a French poem of the same theme and the same title, Faulkner replied, "I don't know the poem, though if I did know it and I had needed to steal from it I'm sure I would—I wouldn't have hesitated."

Audiences often asked him about a statement he once made to the press, rating Wolfe the greatest of the modern writers precisely because he failed to achieve what he undertook. "For twenty years I've been trying to explain that," Faulkner used to reply. "I meant only that Hemingway had sense enough to find a method he could control, and didn't need or didn't have to, wasn't driven by his private demon to waste himself in trying to do more than that. So, he has done consistently probably the most solid work of us all. But it wasn't the splendid magnificent bust that Wolfe made, in trying to put the whole history of the human heart on the head of a pin, you might say." When he spoke of the human heart, as he so often did, Faulkner nearly always called it "frail and fragyle."

On the whole, however, the townspeople of Charlottesville did not, to use the local phrase, pay the Nobel Prize winner much mind. There was a story current about two young women standing in the window of Timberlake's Drugstore downtown, having a Coke.

"Look there," said one. "Yonder goes Mr. Faulkner."

"Who's he?" the other said.

"You mean you don't know who Mr. *Faulkner* is?" said the first. "Why, he's Jill Summers's father, of course."

I never seemed to run into Mr. Faulkner anywhere except at semi-official English Department parties, and I wondered who his friends were. One afternoon, on a train returning from a trip to New York, I had a beer in the club car with a Charlottesville broker who is one of those Virginians whose heart is in the hunting field—who gets off from the office at every possible opportunity to ride with the Farmington hounds. Red-faced and portly, he is the spit and image of the men on the horses in fox-hunting Christmas cards.

"We got a fellow comes out with us a lot has something to do with what your husband does. English. Teaching English at the University. Something on that order," my acquaintance said. "Name of Faulkner."

"Oh!—Is he very keen?" I asked, thinking so that's what Faulkner does with his time.

"He's *keen* enough, I reckon. Can't stay away, seems. But naw! He's *terrible*, if that's what you mean. Falls *off*," he added in an incredulous tone.

"You know he's a great writer," I had to tell him.

"Him?" the man said. "That right? How's your husband, by the way? Saw him at the airport the other day."

The Albemarle fox-hunting set, generally known as the county people, are a world to themselves. I suppose they are much like fox-hunting people in Middleburg or Warren- (Continued on page 135)

BY NANCY HALE


PETER BEARD

SPORTING NEW BREED OF FASHION

Two great leaps forward here—one, by the magnificent purebred Arab horse poised in midair; the other, by the swaggery country costume in the foreground. It's the advance guard of a group of costumes on the next twelve pages—not all for the country, but all embodying a new dash, a strong excitement (you see it also in the clothes that open this issue). What the look really consists of is a build-up of layers—sweaters or waistcoats under jackets, turtlenecks inside collars, wool stockings inside boots, pullovers sliding over, or under, everything; what it suggests is the offhand elegance, the seemingly unplanned precision of dressing for the desert or the veldt. And what it isn't is stodgy—there's a feeling of action, of adventure taken in stride....Which brings us to the background of these photographs: the rolling green pastures of Mr. and Mrs. William Hewitt's Friendship Farms, a 500-acre stud farm at East Moline, Illinois, where around 130 purebred Arabian horses roam decoratively, learn jumping on a lunge line (as here), or train for such diverse show classes as English dressage, Western cattle-cutting, endurance rides. The Arab is an amazingly versatile horse, noble and spirited, affectionate and teachable; capable of flashing speed, but a sturdy weight-carrier, due to his short, strong back. The horse here is Azram, a grey gelding; the trainer is Fritz Weiss. The actual horse population at Friendship varies almost daily; on the last day the Vogue crew was there, two fillies were born, and christened Astrid and Varouchka, after the two Vogue models. Here, Astrid wears a short coat—like a British officer's "warm"—of off-white wool Melton cloth (fabric by Chatham); brass-buttoned, lined with gold pile of Orlon and cotton (fabric by Collins & Aikman). About $50. Under it, a taupe cotton turtleneck, about $10. Brown wool-and-nylon stretch trousers, about $13. All these are by White Stag. Brown cable-knit gloves by Fuchs. All at Lord & Taylor. White Stag outfit, also at Rich's; Frederick & Nelson. Dashing felt hat by Emme. For other shops across the country see the list on page 52.

SPORTING NEW BREED
OF FASHION



Championship form, *above*, at Friend-ship Farms—displayed, in background, by the superb grey champion Arab stallion, Little Owl; in foreground, by a mettlesome suit of black-and-white diagonal-striped wool. Suit, of Strong, Hewat wool loomed in America; about $70. The black worsted turtleneck sweater, about $15. Both, by Evan-Picone; at Bonwit Teller; Woodward & Lothrop; Dayton's; Sakowitz. Hat by Emme. The rider above is Fritz Weiss; on the facing page, the rider is Duane Edinger. More prize-winning dash, *opposite:* the fiery Arabian, El Hadi, trained as a cutting-horse; the unflinching costume—black wool sweater twined with red-and-white leaves; camel-coloured skirt, side-wrapped, leather-buttoned. Sweater by Catalina; about $14. Skirt of cashmere-and-wool, by Evan-Picone; about $20. Both at Best & Co.; Vandervoort's. John Frederics hat.

PETER BEARD

SPORTING NEW BREED
OF FASHION

High-spirited horse, and costume, *above*. The horse, Friendship Farms' champion Arab stallion, Nizzam. The costume: kangaroo waistcoat, leather-bound, by Spokany; about $150 plus tax. The brown-and-white wool tweed skirt, by Sloat; about $27. Shirt of beige Dacron-and-cotton, by Adelaar, of Klopman fabric; about $8. All these, at Bonwit Teller; Makoff; Frost Bros. Mr. John hat. Having a field day, *opposite*—a black-and-white wool tweed suit that could appear in town just this way: filled with a black turtleneck. Suit, closed with two prize pompons, by Jerry Silverman; about $160. At Miss Bergdorf of Bergdorf Goodman; Hutzler's; Hudson's; Neiman-Marcus. Hat by Emme. In the background: Ka Rafka, one of the top ten Arab mares in the U. S., 1961.

PETER BEARD

SPORTING NEW BREED OF FASHION

Fair weather for sweater-looks like these—robust pullovers, long-sleeved, high-necked. Bold black pullover, *above*, with plate-sized white dots; of Orlon. $30, at Best & Co. Hat by Adolfo. Two pullovers, *right*, are better than one: here, a black turtleneck under a cowl-necked pullover of black-and-white wool tweed. Wool tweed skirt to match, pleated for great strides (or climbing fences). The black-and-white pullover and skirt of leno wool tweed; black sweater of Avril rayon knitted by Alamac. All, by Koret of California. Skirt and pullover $16 each; sweater, $8. Hanes seamless stockings. All these at Bloomingdale's. Hat by Adolfo. Three-gaited costume, *left*—three parts, three colours: yellow shirt, green scoop-necked pullover, wine-coloured wrapped skirt. Shirt by Villager, of cotton Oxford cloth, about $6; pullover by Lady Bug, of Shetland wool, about $15; skirt by John Meyer of cotton suède cloth, about $15. All these, at Bloomingdale's; Jordan Marsh, Florida; Hudson's; Carroll's, Idaho. The horse is Friendship Farms' champion white Arab stallion, Geym—of the great blood of Raffles and Mirage.



PETER BEARD

VOGUE, August 1, 1963

SPORTING NEW BREED OF FASHION

More of the new swash country looks—photographed with the most ravishing props imaginable: the purebred Arab horses and lush grassy fields of Friendship Farms, in East Moline, Illinois. *Left:* Slim version of the new layered look—a grey cardigan shirt with long cuffed sleeves, over a maroon-and-white striped turtleneck, also long-sleeved; both, slid over straight-leg pants of grey wool flannel. Cardigan by Lady Van Heusen, of Dacron-and-Avron rayon; about $8. Striped wool shirt; about $11. Pants by Jack Winter; about $15. All at Best & Co.; Burdine's. Fedora: John Frederics. *Directly right:* Racing colours here—pale blue, wine-red, and grey. Double-breasted jacket of wine-coloured wool with a Milium lining, over a long-sleeved, pale-blue wool turtleneck; slender grey wool flannel pants. All these, by Pendleton. The jacket, about $40; shirt, about $13; pants, about $17. All, at Abercrombie & Fitch; Frederick & Nelson. The hat by Adolfo. *Below right:* Triple-decker effect, built up this way: a navy-blue turtleneck, blue-and-white striped shirt, cropped cardigan. Turtleneck of Ban-Lon fabric, $7. Striped cotton Oxford cloth shirt, long sleeves, barrel cuffs (Stevens fabric), $5. Both by Lady Arrow. Cardigan of pure camel's-hair with three-quarter sleeves, wood buttons, by Hadley, $25. All, at Altman's. *Below, far right:* and right at home in these surroundings—a taupe-and-white waistcoat of baby calfskin. Worn with a beige cotton long-sleeved shirt, beige-and-white wool tweed skirt. Waistcoat, about $235 plus tax. Shirt by Ship 'n Shore, $4. Skirt by Sloat, $23. Everything, at Bonwit Teller. Fedora hat by Ed Baynard.



PETER BEARD



WANTED FOR SKIRTS—THE PRINTED SWEATER

EXCITEMENT

Racing the skirt-and-sweater life now: the excitement of a crash of patterns worn at a clip—heavy tweed skirt, printed sweater, textured stockings. Background: more purebred Arabians at an Eastern Farm. *Left:* Black-and-white Glen plaid wool in a pleated walking skirt. Tucked into it, a crash of red, orange, and white. (Tucked into *it*—and into all the sweaters on these two pages—a sleeveless white turtleneck.) Worn with a wine-coloured felt bowler, knitted cotton gloves. The skirt by Sloat, $28. Sweater by Joan Marie, of Orlon, $12. Hat by Adolfo. Knitted, leather-palmed, cream-coloured gloves: Crescendoe-Superb. *Right:* Zebra stripes surprised with checks—shirred brown-and-white skirt with a deep, just-left-of-centre unpressed pleat; brown-and-white Angora sweater. Sloat wool skirt, $30. Darlene knitted wool sweater, $17. The soft-brimmed hat of bright yellow felt, is stitched and worn straight on the brow, by Adolfo.



Left: Black tweed skirt gathered to slight fullness in front, Dalmatian-spotted black-and-white pullover tucked in and topped by a knitted white scarf and high-crowned, shiny, banded black leather hat. The Sloat skirt of Meyer wool, $30. Jane Irwill sweater of Orlon Sayelle, $18. Hat by Adolfo. Doro wool scarf. *Centre:* Blue wool skirt, shirred at the waistband, with a welted front panel; printed mohair cardigan in a splash of brown-on-greige. Sloat skirt of Einiger wool loomed in America, $35. Colebrook cardigan, $15. *Right:* Massed flowers for a grey-and-white tweed skirt, gathered at the waist. Two welted side pockets. The cardigan, white flowers on green. Sloat skirt of Einiger wool tweed loomed in America, $23. Blairmoor printed cardigan, a blend of lamb's wool, fur, and nylon, $15. The turtleneck on both pages belongs to a white wool sleeveless sweater, by Hadley; $15. Skirts and sweaters, these two pages, Peck & Peck.

PETER BEARD



CASTLE TOMORROW

Lynn Chadwick, the English sculptor, made of a sprawling Gothic castle, Lypiatt Park, an adventure in space, a prophecy in design.

BY JOHN RUSSELL

The years from 1945 to 1960 signalled, all over England, the collapse of the Very Big House. During the war no house could be too large: monsters of two and three hundred rooms were requisitioned unseen, and confidential enterprises of one sort and another went forward where once a feudal lord, and once a Victorian or Edwardian profiteer, had held conspicuous court. Polyglot Bulgars and supersapient Finns moved in; unmarried relatives and superfluous retainers moved out. Secret telephone exchanges and radio transmitters took over the rooms formerly dedicated to billiards or the perusal of a calf-bound Corneille; and in the great echoing kitchens, where once wolfhounds had fought for the leavings of a great lord's table, processed whale meat was prepared by the cubic metre for people who had not seen a fresh egg or an orange since Hitler invaded the Ukraine.

With the end of the war, such houses were quickly deserted. Many of them were in such appalling condition that they might as well have been left to fall down. Others needed the rudimentary attentions which, between 1945 and 1951, were impossible to come by, since builders and their activity were strictly controlled by the state. All over England, great houses which had not great wealth behind them suffered the fate of the dinosaur and the diplodocus: (Continued on next page)

RIGHT: THE DINING ROOM, one of the sixteen rooms in which the Chadwicks now live. On the heated floating raft: Lynn Chadwick and one of his two daughters, Sarah, plus a Chadwick Lion, a Chadwick Beast, and an absolute absence of what had been the room's ancient pomposities. *Above:* A rather formidable view of Lypiatt Park.

LORD SNOWDON







CASTLE TOMORROW

gradually they sank into the ground, with few to mourn and none to rescue them. The big house was Out, once and for all.

Such were the circumstances in which Lypiatt Park, near Stroud in Gloucestershire, came near to dissolution. When Lynn Chadwick, the sculptor, first went to see it in October 1957, it had been going consistently downhill for a long time. Outwardly, nothing could be more imposing than this vast castellated mansion in one of the handsomest and least-populated parts of Gloucestershire. Mediæval in its origins, and covering as much ground as many a small village, it had been restored and extended in 1809 by Sir Jeffry Wyatville, later to be responsible for the transformation of Windsor Castle. It stood in unspoiled parkland.

The visitor approached it by a mile-long drive which left him in no doubt that he had come to a very grand house indeed; and when Lypiatt Park finally revealed itself its skyline was more like that of a half-military, half-ecclesiastical settlement than that of a single dwelling. The stable block alone, with its turrets and towers, could have been the backcloth to one of Shakespeare's Histories; and the house proper had an erratic, imperious, labyrinthine quality which at once stirred and daunted the prospective buyer. There had been a great deal of land; but the estate had been sold off—some said at the rate of an acre a day—to keep the owner going, and when Lynn Chadwick got around to serious inquiries it was down to ten acres of garden. Institutional solutions had been sought in vain: neither the boys' school nor the retired clergymen's home had got beyond the stage of speculation, and by the summer of 1957 the then owner was thinking of pulling down a part of the house and selling the rest off in sections.

In this, he reckoned without two things—the character of Lynn Chadwick, and the international success of British sculpture. On public occasions Chadwick has a demonstrative, Elizabethan quality: well over six feet in height, and with a rangy, rufous look and a commanding, forthright, and nonchalant manner, he stands out in any company. Out of England, in particular, and when together with other artists, he has been known to blow (Continued on next page)

OPPOSITE PAGE: In a sunwashed Gothic corridor at Lypiatt, where space that was once just space has taken on fresh beauty, a Chadwick sculpture, two Chadwick children. LEFT, TOP: Lynn Chadwick—who was, not incidentally, trained young as an architect—in his studio at Lypiatt. LEFT, CENTRE: The kitchen, with its cantilevered stove, its natural pine cupboards. The carved design on the canopy was taken from the Chadwicks' Chinese Chippendale bed. LEFT, BELOW CENTRE: Frances Chadwick, a young woman whose looks reflect her clean imagination, her vitality. LEFT: A cast terrazzo basin designed by Lynn Chadwick: simple, forthright, one of the details that help to focus the eye in the vast but newly controlled spaces of Lypiatt.

LORD SNOWDON





CASTLE TOMORROW

like a north-westerly gale: "robust" and "noisy" are adjectives that fit quite a few of the younger European sculptors, but in Chadwick's case they don't merely fit; at certain times they might have been invented to suit him. It is as if he had to break through to some reality that can not be taken obliquely.

Yet this same Chadwick lives, by choice, in isolation; sees hardly anyone but his wife and children; broods and ponders to great effect; and has beneath his ebullience a basic shyness and uncertainty. On the staircase of Lypiatt Park there hangs one of his few surviving paintings—a landscape in the middle of which, with hardly a footpath to point the way to the distant road, is the tiny cottage in which he once lived. There it sits, like a little ark set down in Gloucestershire by the subsidence of great waters; and although nothing could be more extreme than the contrast between the two residences, he has somehow transferred the ark-like quality to Lypiatt, which paradoxically has become not an overpowering mansion but an isolated and unpretentious working place.

But of course no one could take on Lypiatt, however unpretentiously, if he hadn't got a little money. Chadwick in 1957 was in the often disastrous position of the artist who, from being just above the line of poverty, was suddenly really rather rich. From the moment in June 1956 when he was awarded the International Sculpture Prize at the Venice Biennale he was in the big-price bracket at a time when more people were buying modern sculpture than had ever bought it before. If Chadwick had been the riotous, uncomplicated character that many people mistook him to be he could have been ruined in a couple of years. As he is nothing of the kind, he married a particularly beautiful and capable girl and settled down to carry the principle of the ark into a house that was designed for something quite different. (As important as the money, by the way, was the effort and initiative and imagination which both Chadwick and his wife have brought to Lypiatt.)

Something of the former look of Lypiatt survives in old photographs, and something, too, in Chadwick's reminiscences of the cavernous, evil-smelling, dilapidated, and laurel-surrounded anachronism of which he finally took possession early in 1958. In this (Continued on page 137)

LEFT: Two small Chadwicks tricycle around Lypiatt's great vaulted gallery, a place where, as Lynn Chadwick said, "the Victorians used to walk after lunch, getting up an appetite for dinner." In those days, the gallery was dark, lined with tables and busts, oppressively narrowed by clutter; now, like each of the rooms that the Chadwicks have colonized, it is airy, whitewashed, patterned with shadow and stains of amethyst and emerald glass; a place where Chadwick's spikily beautiful sculpture is oddly but exactly at home. (More photographs on next page)

NORMAN PARKINSON



CASTLE TOMORROW

"Most people think that they've 'done' a house when they've decided whether to have the sofa at right angles to the fire or parallel to it," Lynn Chadwick said. "I like to be in complete control of my environment."

To control (even *in*completely) an environment the outrageous size and peculiar style of Lypiatt requires, clearly, an approach of considerable audacity. In the rooms the Chadwicks have so far—in that word he derides—"done," the audacity not only shows but works with startling success. The Chadwicks' own bedroom, *above*, is dominated by a zebra-skin rug, an immense black-and-gold four-poster bed. In the bathroom off that bedroom, *right*, a bath is scooped directly into the heated terrazzo floor. (The little splashers: Sarah and Sophie Chadwick.) The heated floor, incidentally, is typical of the Chadwick treatment: throughout the house, electric coils in vital places—certain floors, the dining room raft, the terrazzo dining table—help solve that biggest of all problems in any old English house, heating. Because the bath involves a shower spraying free in the room, a shower-taker can look not only all around the room but out the window, down the valley, filled with beeches and laid out like a park. Of that Chadwick said: "Who could use a shower curtain after seeing *Psycho?*"

NORMAN PARKINSON



VOGUE'S OWN MENU

A CLAMBAKE FOR TEN

Exhilarating as the seaweed, the steaming rocks, the pit dug deep in the beach are, a smart cook can, without them, reproduce the flavour of one of the ideas the American colonists snitched from their Indian hosts: the clambake. What's described here might be called a good new-fashioned clambake. It's completely portable. A pot replaces a pit, salted water the seaweed, and the traditional corn on the cob and roasted potatoes come in casseroles, the tastier, prettier for it.

VOGUE'S OWN MENU

MENU

SHRIMP AND DILL STUFFED EGGS*

STEAMED SHELLFISH*
(clams, mussels, crabs, lobsters)

BEER
ALE

EGGPLANT, CORN, AND TOMATO CASSEROLE*

POTATOES IN CREAM*

FRENCH BREAD, CHIVES
(a split loaf, buttered, chived, heated)

LONG-STEMMED STRAWBERRIES IN BASKETS
(with powdered sugar)

ORANGE PETITS FOURS GLACÉS*

VOGUE'S OWN RECIPE

SHRIMP AND DILL STUFFED EGGS

FOR TEN PEOPLE

10 hard-boiled eggs
1 jar tiny Danish shrimp, diced
¾ cup mayonnaise
2 tablespoons prepared mustard
⅓ cup fresh dill, minced
Salt and cayenne pepper
Sprigs of fresh dill

Divide the eggs in half on their length. Rice the yolks and mix with the diced shrimp, the mayonnaise, the prepared mustard, the fresh dill, snipped with scissors. Season to taste with salt and cayenne. Fill the white egg halves, reshape into ovals, and decorate with sprigs of dill.

VOGUE'S OWN RECIPE

STEAMED SHELLFISH

FOR TEN PEOPLE

10 1-pound lobsters
10 1-pound blue crabs
120 steamer clams
80 mussels
Melted butter
Seasonings: Celery salt, Escoffier sauce, Worcestershire sauce, tabasco, lemon wedges, salt and pepper, mayonnaise

Have a steamer, or a large deep pot with a perforated cover—this could be a double layer of heavy foil. On the bottom, place the lobsters and salted water to cover. Place crabs upon the lobsters. Wrap the thoroughly-scrubbed clams and mussels in cheesecloth in individual portions—12 clams and 8 mussels for each person. Place them on top of crabs and put the pot on the fire. When the water boils, steam the clams and mussels until just opened, about 5 minutes. Remove, and let the lobsters and crabs cook for 15 to 20 minutes more. Serve with melted butter and seasonings. Supply mugs for the strained broth from the pot.

VOGUE'S OWN RECIPE

EGGPLANT, CORN, AND TOMATO CASSEROLE

FOR TEN PEOPLE

2 medium-sized eggplants
6 tomatoes
6 ears of corn
¾ cup flour for dredging
¾ cup olive oil
1 large Bermuda onion, sliced thin
2 cloves garlic (optional)
½ cup bread crumbs
4 teaspoons butter
Salt and fresh-ground pepper

Slice unpeeled eggplants and tomatoes in ½-inch slices. Mix the flour with salt and pepper and dredge the eggplant and tomato slices until lightly coated. Heat half the oil with a clove of garlic. Remove the garlic when it starts to brown. Fry the eggplant and tomatoes, turning them when slightly golden on one side and adding oil, as needed. Preheat the oven to 400°. In an ovenproof dish, place a layer of eggplant, then onion rings, then tomato slices, then all the corn, cut off the cob. Season each layer with salt and pepper. Repeat eggplant, onion, and tomato layers. Sprinkle top with seasoning, bread crumbs, and dot with butter. Bake 40 minutes or until golden, adding a little olive oil if it seems dry. If made ahead, at serving time cover with foil and reheat.

VOGUE'S OWN RECIPE

POTATOES IN CREAM

FOR TEN PEOPLE

5 large Idaho baking potatoes
Butter, garlic
2 cups light cream
Salt, pepper, nutmeg

Preheat the oven to 400°. Rub a deep oven dish with a cut clove of garlic, then butter thoroughly. Peel, wash, and dry the potatoes. Slice them paper-thin and place in the dish in layers until the dish is full, sprinkling each layer with salt, pepper, a little nutmeg, and dotting with butter. Pour the cream, 2 cups or more, over the potatoes to cover. Bake about an hour and a half, or until the potatoes are done, and the surface brown. Take to the clambake covered with foil, and reheat just before serving.

VOGUE'S OWN RECIPE

ORANGE PETITS FOURS GLACÉS

FOR TEN PEOPLE

1 orange
3 tablespoons melted butter
5 eggs
¾ cup sifted sugar
1 cup sifted flour
Butter and flour for the pan
Salt, a few grains
Orange icing: Grated peel and juice of 1 orange; 2 cups sifted icing sugar; 1 tablespoon orange liqueur

Squeeze the orange, then grate the peel. Melt butter and cool. Place 5 egg yolks in a large bowl, add sugar, orange juice, and peel. Beat until light and very thick. Beat 5 egg whites stiff, fold into the mixture with a little salt. Fold the flour in, then the melted butter. Pour all into a deep, oblong pan, buttered and floured, and bake in a preheated 375° oven for 35 minutes or until cake shrinks a little from the sides and feels bouncy. Cool a little, then remove to a cake rack. Cool completely. Cut in squares or diamonds. Ice on a rack over a large platter, re-using any icing that drips through.

To make icing: Add liqueur and orange peel to sugar, with just enough orange juice to make a shiny icing. Decorate with pieces of candied orange peel.

(Continued from page 113)

ton, or even in Leicestershire, but they are not like Charlottesville townspeople or the University crowd. They live far out on their enormous acres, in houses with lovely names like Castle Hill or Hunting Ridge or Canaan Farm, giving and going to their own lavish parties. They tend not to take an interest in local charities or politics, and they tend not to go to lectures at the University.

I wondered for a moment, in the club car, what the silent Mr. Faulkner found to talk to them about: then I remembered our conversation about the first sip of bourbon. He doubtless talked, just as they talk, about horses. I told myself academic lectures and civic duties are not nearly as good to write about as simple, sensuous experience is, and that Faulkner's artist's instinct was probably wise to keep him away from the cerebral and worthy and lead him toward the simple and earthy.

I kept thinking of a story about fox hunting I had written myself, years ago. Like many writers I am apt not to know what I think about a subject until I have written about it, and when I got home that night I looked up "The Fox" to find out what my opinion of fox hunting was.

I was struck by one of the characters in the story, a little girl of ten, daughter of some hunting people, who "never got off a horse. When she got off one in the stable, an imaginary one took its place between her legs, and she spent her days trotting, cantering, wheeling, and administering little slaps on the legs with the switch she carried round with her. It was a baby game she had not abandoned. . . ." One reason the child does this, it transpires, is because out in the hunting field she has not yet been allowed to be in at a kill. "Why do you care so much?" her mother asks her. "Because that's the point," the little girl says. "What else do we hunt for? The *point* is catching the fox. . . . You know, sometimes at night I dream that I'm never going to catch the fox. Only in the dreams it's because he always gets away and goes farther."

While I was up North a friend, John Ciardi the poet, asked me to see if I could get Faulkner to autograph Ciardi's copies of Faulkner's two volumes of verse, *The Marble Faun* and *A Green Bough*. Ciardi had heard that Faulkner was reluctant to autograph books, and that he never answered mail. We both hoped that in this case my acquaintance with him would make the difference.

I couldn't find Mr. Faulkner's number in the telephone book, and called up one of the two young professors to ask how best to reach him. He gave me the number, which turned out to be listed in Mrs. Faulkner's name, and told me Faulkner never came to the telephone. All communications, he said, had to be carried on through Miss Estelle—Mrs. Faulkner.

Miss Estelle was charming to me. I told her Mr. Ciardi—"the poet" I said, and she replied "Oh, yes I *know*"—would be most grateful for such a favour; and she said, "I'll ask Bill, and if you'll telephone at lunchtime tomorrow, I'll have his answer for you."

When I called up next day Miss Estelle said, "Bill gave me a message for you. I'll read you what he said."

Here is the message she gave me: "Tell the gentleman I have given up the world of literature for the world of fox hunting, but I'd be delighted to take the gentleman fox hunting."

I felt angry at what seemed a deliberate snub of a fellow artist—a poet of some distinction, after all, and Faulkner was always calling himself a failed poet. It seemed unbelievable that a man whose entire claim to fame was based on his writing should thus dismiss not only another artist but art itself.

I thought of my father, a painter dead these many years, and the way he had felt about art—the highest, the most difficult, the most desirable aim on earth, he would have said, and the noblest. To say one had given up the world of letters for the world of fox hunting seemed to me not only frivolous but ruthless. It was hard to realize Faulkner really said it. What embarrassed me in giving John Ciardi the message was less that I had failed to get his books autographed—though that embarrassed me too—than that Faulkner's refusal was put in such words.

Around that time I went to a party and sat on a sofa with a professor whose field is American literature. I told him about the Ciardi episode, and about the way my father used to feel toward art, and he said, "Oh, Faulkner's ideal isn't art. You must know that. He's always saying in the sessions what stinkers writers are."

"I thought he was just being modest," I said. "What do you suppose he does idealize, then? He's certainly worked hard enough at being a writer."

"It's taken up almost his entire life," the professor said. "But I'd guess his most cherished image is of his grandfather. Old Colonel Falkner spelt without a u, the one who wrote *The White Rose of Memphis*. Colonel Sartoris is based on him."

"Did you ever read the book?" I said.

He nodded. "As Faulkner might say, it sure ain't art," he said. "The Colonel *wrote*, you see, but he wasn't what Faulkner calls demon-driven. Didn't give it too important a place—didn't give art. A Southern gentleman doesn't. Colonel Falkner was a gentleman and a horseman. And he had courage."

"I suppose from the aristocratic point of view a writer *is* rather a mean, grasping thing to be," I said.

"Yes. Vulgar," the professor said. "Did you ever hear the story of how the Duchess of Devonshire threw her red wig at Voltaire?"

The following winter, just before Faulkner again served as Writer in Residence at the University, I went to a New Year's Eve cocktail party—very chic,

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COL. SARTORIS AND MR. SNOPES

(Continued from page 135)

very recherché, neither town, gown, nor county, but international. The hostess had somehow inveigled Faulkner into coming; I learned later that she had known Miss Estelle years before in China.

Faulkner stood, incongruous in the exquisite vast white room with its crimson silk damask sofas and Chinese objets d'art, directly under a blazing crystal chandelier, planted there like a small grey stone wall.

My awe and my desire to accommodate my conversation to his tastes had perhaps lessened, for I remember I started—when I walked up to him feeling that I *must* talk to him, because he looked so alone—by asking whether he'd read some book I was in the middle of.

"No, ma'am," he replied. "I don't read much of any. I'm just a country boy from down Mississippi."

I had heard his ignorance act often enough by now that I felt like saying, "Then I can lend you some good books," but I couldn't bring myself to.

"Howsoever, Miss Nancy," he went on. "I did read your new novel the other day. *Dear Beast.* Somebody gave it to me. I thought it was *real* good."

I was pleased to death. "I hear you do a lot of fox hunting," I said, willing to play it his way.

"Well, ma'am," he said in that very slow, very soft voice, "down home we only hunt foxes on foot, with guns and dogs. Up here's the only place I ever hunted from the back of a horse, and to tell you the truth I spend right much time at it."

"I suppose you love horses," I said, not without wistfulness.

"Well, ma'am, I just can't keep away from them. They scare me to death, that's why. I'm scared to death of a horse, always was. That's why I can't keep away from one."

I seemed all full of unspoken rejoinders that afternoon. What I wanted to say now was, "Why do you waste time on real horses when you've got your inner horses to ride?" But I thought it sounded arty and I didn't say it.

After Faulkner had served as Writer in Residence for the spring semester in each of two successive years, he decided to settle down in a cottage on his daughter's place in Albemarle County and return to his farm in Mississippi only for the planting and the harvesting. The University conferred an honorary professorship on him, and in 1959 Linton Massey, a local collector, lent unique manuscripts, photographs, letters, first editions, and other records of Faulkner's career for an exhibition which was held in the Alderman Library. The books and papers were displayed in glass cases; at the end of the room hung a portrait of Faulkner painted by his mother many years before.

The portrait surprised me. It was like something done, not by some beginning art student, but by a person who had never seen a professional painting. Problems painters solved centuries ago were here unsolved—the greyness of the flesh, the staring eyes, the hard line encircling the head. The picture, which had never been shown before, was brought specially from the house at Oxford, where it hung in the living room. Mr. Massey told me Faulkner thought a great deal of it.

Mr. Massey also told me that Faulkner had given the house in Mississippi its name of Rowan Oak.

"Look it up in *The Golden Bough,*" he said. "You'll find it has all sorts of fascinating meanings."

"Do you know whether Mr. Faulkner meant the meanings?" I asked.

"I asked him whether he'd got the name of the house out of Frazer, and he said 'Yes,' " Mr. Massey said. "You know he's a lot better read than he lets on."

When the Faulkners moved out into the country, they left a house which the University had provided for them on Charlottesville's handsomest residential street. A woman whom I have known for thirty years and whom I'll call Edith had been living next door to them with her husband, a distinguished professional man for some years immobilized by an accident, whom I'll call Billy.

Edith told me that when the Faulkners were about to leave, Miss Estelle, with whom she was on the friendliest terms, telephoned to ask if she wouldn't come over for cocktails their last day, and say goodbye.

Edith declined, and she told me she felt she owed it to herself to explain. "I'd like to come," she said, "but I don't think it would be right to. Mr. Faulkner has been living here in the very next house to Billy, and though you know I've asked him, he's never once come over to see him in the whole two years he's been here, when he must have known the pleasure it would give Billy to see him. We were glad to lend Mr. Faulkner our Cephus, when he wanted a driver; and we were glad to do anything else we could to be good neighbours. But no; after the way Mr. Faulkner has ignored Billy I don't think I can come to your house, and I wish you'd tell Mr. Faulkner why."

A day or two later, as the moving van stood outside, Edith saw Miss Estelle across the hedge that separates the two houses and asked her, "Did you give Mr. Faulkner my message?"

Miss Estelle nodded.

"What did he say?" Edith asked.

"He said you were absolutely right," Miss Estelle said.

The following autumn, John F. Kennedy was elected President of the United States. A number of major-prize-winning writers and painters were invited to the inauguration, and a friend of mine who lives in Washington was in charge of inviting them. The program was of course an eminent success—that was the famous occasion when Frost, blinking, recited from memory "The Gift Outright"—but from William Faulkner she was never able to get any answer to the letters and telegrams of invitation that she sent him. (I never did learn how Faulkner handled his mail,

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CASTLE TOMORROW

(Continued from page 131)

early masterpiece of the Gothic Revival, Lypiatt had one foot in the Middle Ages and the other in the age of Jane Austen. Artificial battlements and high-vaulted halls called for pikeman and halberdier; majestic sideboards and portraits after Lawrence pointed to an age of solid comfort, when breakfast comprised fish, meat, and eggs and the newspaper was full of the first railways and the repeal of the Corn Laws. To this day, doors, red-baized to damp down the voices of the lower orders, mark the point at which Master and Servant divided: and although individual pieces of furniture had a certain beauty the general effect was overwhelmingly ponderous, overcrowded, heavy, and dark. Velvets were blood-red and purple, panelling tobacco-brown, mirrors steely and blotched. Panels of late nineteenth-century stained glass cast a mottled ecclesiastical light down the long corridors, and in one of the big ground-floor rooms the wallpaper was by William Morris.

Chadwick once said of his methods in sculpture that "I know how I am working by the presence, or lack, of a rhythmic impulse." And it is precisely this rhythmic impulse which can be felt everywhere in the parts of Lypiatt which he has remodelled. He was trained as an architect, and in his sculpture he has an engineer's feeling for balance and function, so that it is not surprising that in the first major remodelling he should have treated the lofty old room as if it were a sculpture-for-living-in. From the broad iron gallery, which runs the full length of the room, a visitor takes in immediately the big black-flued stove, the sitting or reclining-area, carpeted with cowhide on foam rubber, which is raised two feet above the floor, and the long thin headland of the electrically-heated cast terrazzo table which could seat ten or twelve in comfort. The walls in general are a startling flat white; at one end of the room is an old-style English dresser filled with cottagey white plates, and at the other a dazzling scarlet-and-black abstract decoration, with a deep-set square niche in the middle of it, in which one of Chadwick's own squat sculptures stands illuminated. The room's ancient pomposities have been turned inside out and its good points—the great square height and breadth—pay off in a brilliant and majestic lightness. It carries the studio-principle to a point of discreet luxury: it is a room in which everything can be done at one and the same time without any feeling of discomfort or improvisation. And it is as far as it is possible to get from the conventional idea of "doing up a house"; as Chadwick says, "Most people think that they've 'done' a house when they've decided whether to have the sofa at right angles to the fire or parallel to it. I like to be in complete control of my environment. I like to plan it the way other people plan their gardens —absolutely."

Total planning produced, among other things, the Chadwicks' first bathroom in Lypiatt. Where once a confusion of pipes led across bare boards to an ancient tub in the middle of an unheated room, Chadwick devised a bathroom that is, in effect, all bath: the heated floor slopes gently down towards the fish-shaped, subtly curving bath area: where the bath begins and the rest of the room ends is a problem best suited to the mediæval schoolmen who disputed the sex of angels. Total planning accounts, too, for the cantilevered stove in the kitchen, the striped wooden floors invented by Mrs. Chadwick, and the unconcerned use of the William Morris room as a studio, with a man-size plaster figure straddled on the floor and a big map of Europe pinned across Morris' wistful foliage "just to remind us," Chadwick says, "of where the sun's got to and what places we ought to go to see next."

(Continued on page 139)



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COL. SARTORIS AND MR. SNOPES

(Continued from page 136)

whether he threw it all away unopened or what. He must have had some system of discrimination, for during one of his sessions of work at the University he accepted an invitation from the State Department to go on a mission to Greece.)

In April of 1961 I received a letter from my Washington friend, saying,

"Our book bearing messages to our brave President is about to go in to him—hopefully—before he leaves for Paris. He needs bucking up before his awesome crises. Every one of the list of one hundred sixty-eight [writers and artists invited to the inauguration] have written something for it except Edmund Wilson and Wm. Faulkner.

"Is there any way of getting from him something handwritten to the President and Mrs. Kennedy, on white paper no larger than this, and a small photograph or snapshot no larger than this sheet of paper? It's getting to be a point of pride with me now to capture [him]."

Mrs. Faulkner must have been away at the time, for I remember I tried to get the message to Mr. Faulkner through his daughter Jill, whom I talked to on several occasions. She was invariably charming, interested, anxious to help, and always said that she would see Pappy got the message. My Washington friend also telephoned to me several times to jack me up.

But nothing ever came of it. I remember thinking I would almost have admired Faulkner's intransigeance if it had been based on the pride of an artist who knows art to be higher than politics. But I couldn't believe that was so. (I always meant to ask my Washington friend whether Edmund Wilson, also a Southerner, ever replied to the invitation, if only to decline.)

When Faulkner left the University, he and some friends, including his son-in-law and Mr. Massey, set up the William Faulkner Foundation, which among other benefits to young writers offers an award each year for a "notable first novel." The judges were to be chosen, in order to keep it an award of youth, out of the English Department from men not above the rank of instructor. The first year it was given to John Knowles for *A Separate Peace*.

I met Mr. Knowles at a small dinner after he had been given the award early in 1961, and he was full of the mode of its presentation. As he told it, Knowles was taken out to meet Faulkner at his house in the country by members of the committee on awards. They were shown into a room where they waited.

Finally Faulkner appeared. Linton Massey made the introductions and said, "Now, Bill, you're supposed to give the award to Mr. Knowles this evening at his lecture. Everyone will be there to see you do it. Miss Hale will be there—everyone."

"Aw," Faulkner was reported to have said. "I can't do that. Can't Miss Hale give it to him?"

"No," Massey said firmly. "You have to. Suppose you just give it to him now."

So, Knowles said, Faulkner took hold of the award—a bronze plaque—walked across the room, and said to him, "Here you are, sir."

Linton Massey felt it necessary to explain. "He's been really feeling quite ill," he said. "And he had a fall out hunting three days ago."

Later Mr. Knowles said to me, "Is Faulkner always like that?"

"No. I don't think so." I found myself saying. "Only when he's being a writer."

I had gone away to spend the summer in New England when Faulkner died in 1962—not at his Virginia home but on one of his visits back to Rowan Oak. Besides all the obituaries and editorials I read in the Northern papers, friends sent me clippings from the Southern press about the death of America's foremost writer. One clipping that was a little different was sent to me by my husband a few weeks later.

It is from the Charlottesville *Progress*. At the top is a picture of two men and two women who are sitting, in hunting dress, on a board fence. The caption explains that the riders have just returned from a long hunt last season. Underneath, a headline reads FAULKNER MEMORIAL TROPHY ESTABLISHED. The story begins as follows:

"A William Faulkner Memorial Trophy Award has been established by the Buck Mountain Riding Club and will be awarded to a junior rider at the club's annual fall horse show.

"The award will go to the junior rider who has exhibited over the past year the keenest interest in riding to hounds, horse shows, and who has shown good sportsmanship at all times.

"Faulkner was a charter member and was director of the riding club since it was founded in 1959. Each year a junior rider will receive the memorial award —an engraved silver trophy."

Reading not from left to right, but from right to left, the riders in the picture are a Mrs. Samuel Wells—large and hearty-looking in black velvet cap, dark coat, and light breeches, her booted legs propped close together on one of the boards of the fence. Next comes the locally famous Grover Vandevender—riding instructor, jobber of horses, and professional huntsman of the Farmington hounds; he is a huge, heavy-faced man who peers into the sun from under his huntsman's cap, wears what is obviously hunting pink, and holds a long huntsman's whip. His black-booted feet, too, are propped side by side. Beside him sits Miss Mary Jordan—a little girl in a bowler hat, black coat, white breeches, and black boots that she has crossed at the ankle because they won't reach down as far as her elders'. She is looking pleased as Punch to be out seeing life in the hunting field.

Down at the far end sits William Faulkner, smaller than the girl, tiny as a child. His legs, unlike all the others', are spread out expansively, his bowler hat sits down low over his eyes, his pipe is in one hand and his whip in the other, and he looks as happy as a clam.

The winter following Faulkner's death, at a party I ran into a friend whom I hadn't seen for some time because her husband had moved from English to an-

other department of the University. She is an intelligent and educated woman who passionately loves horses. I sat down on a sofa with her and asked her what Mr. Faulkner had been like as a person, out hunting.

"His manners are what we all remember about him." she said. "Why, some of those people never even knew who he was —never heard of him –but he'd treat them, treat everybody, with the most exquisite courtesy and consideration. For instance, he used to be the one who always stayed back and closed the gates after the hunt had gone through. Nobody likes that job. Everyone wants to get on.

"And then—it was so charming of him—he used to carry roasted chestnuts in his pockets and, when the hunt checked, he'd bring them out and offer them around. And another thing. You know Grover? Grover Vandevender? Everyone calls him just Grover. Not Will, though. He always called him Mr. Grover."

"How good was Faulkner as a horseman?"

"He was—well, middling. He was always breaking his bones. But we *all* take falls in the hunting field. He was older than most of us, maybe his bones were more brittle. What I remember about Will was how he never pulled his rank. Why, he even gave *me* a signed copy of *The Mansion* one day, because I'd said I liked it. I guess he saw how deeply I meant it.

"But he was perfectly lovely even to the phony people," she went on. "Why, Mrs. C— has a complete set of everything Will wrote, that he signed especially for her. And she is about as phony a woman as I know—so rich, so common, so show-off."

"But she does hunt." I said. "What do you suppose it was he loved so about hunting?"

"I wish I could tell you. It gets us all. I was talking about just that the other morning when I was out with the hounds, and riding along with Ellen and Kate. I said I ought to be home looking after my children and tending to the house, and instead here I was, and just wild to be here, too. I don't know," my friend said. "Hunting's got everything. It uses your pride, and it uses your humility, and it uses your ability to defer to others, and it uses your leadership, and it uses your self-reliance, and your—. Well, I guess it's a microcosm of life. Like skiing. Or sailing."

"Or writing," I said.

CASTLE TOMORROW

(Continued from page 137)

All this takes money; but the $19,600 which bought the house, and the second $19,600 which have gone into its remodelling to date, total no more than would today buy a three-bedroom house in London. Chadwick likes to feel that even when he has gone through Lypiatt from ground floor to attics there will still be an underground world of basements and cellars to put into amusing order: "An artist oughtn't to be too much on top of his financial situation," he says. "It's good for him to be always on the point of needing more money, and a house is probably the best solution—for me, at any rate. I don't like to be tied down to one room, one studio, one set of circumstances. I like to be able to move around, like a cat from one basket to another. Besides, I've simply got to go on and on in this house. It's so horrible to look at, where we haven't worked on it. It's like sculpture, too, in that it's *doing the thing* that counts—doing the sculptures for yourself, not for a collector, and doing the house for yourselves and not for the people who hear that you've got an amusing house and come round and ask to see it."

What Chadwick has done at Lypiatt is to get his life and his work into an organic relationship, so that each nourishes the other. There's none of that destructive friction between work and life which can so easily come about in a big city. Chadwick can canter like an untethered antelope from one to another of a hundred or more empty rooms, climb on impulse up and down through a labyrinth of stairways, or walk out into the empty and noble landscape. His mind can be continually turning over the problems of space and volume which are the sculptor's natural preoccupation, but those problems can be related as much to the environment he lives in as to the particular piece on which he is working.

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FRANÇOISE HARDY . . . BONJOUR ENNUI

(Continued from page 71)

a niece at the ungrateful age and armed with a will to please which is somehow not completely reassuring. Vadim spoke calmly, without ever raising his voice, looking like a great, slightly bent anthropoid, unfailingly courteous and slightly disdainful in manner. But there was no doubt about the fact that, on the stage, he was the master. We were waiting, then, for the miracle. But was a miracle possible?

When it comes to Vadim, no one can fail to call up the name of Pygmalion. He is the man who created Bardot. After that came the girls called Annette and Cathérine, who hardly seem fated to set the world on fire. But what about today? Today Vadim declares:

"For the time being I'm playing on Françoise's defects, on her blank spots; I'm building characteristics upon them, as far as the rôle allows. But if I had the time and the urge, I'd invent a character who would fit her life, her skin, her personality. I'd do for her what *And God Created Woman* did for Brigitte. And it would come off. Why? Because she's relaxed and natural. She has no pushiness, no calculating spirit, no professional experience, nothing but her expressive face and body. It would work out, I'm sure."

"You'd build her up as a legend, a myth, a symbol, like Bardot?"

"No. Nothing like that. Something much less ambitious: a testimony to the youth of today, and epitome of the boredom and indifference of young people. She could portray those, I'm sure of it."

"You mean the young people fifteen to twenty-two years old?"

"Yes, the products of the age of affluence."

"What do you think of them?"

"They drive me to despair."

TRANSLATED BY FRANCES FRENAYE



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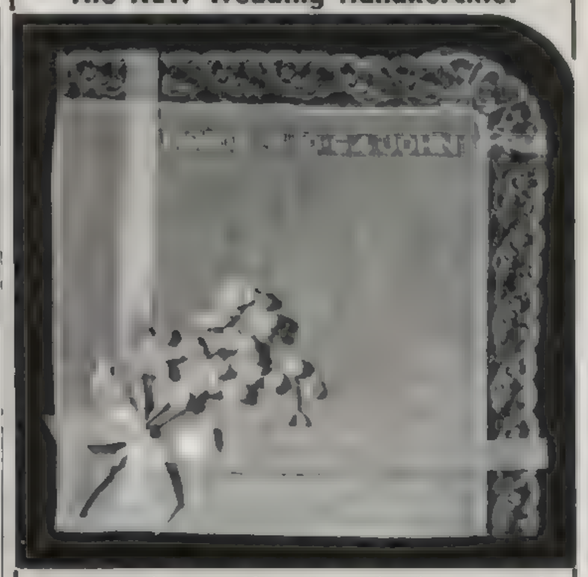
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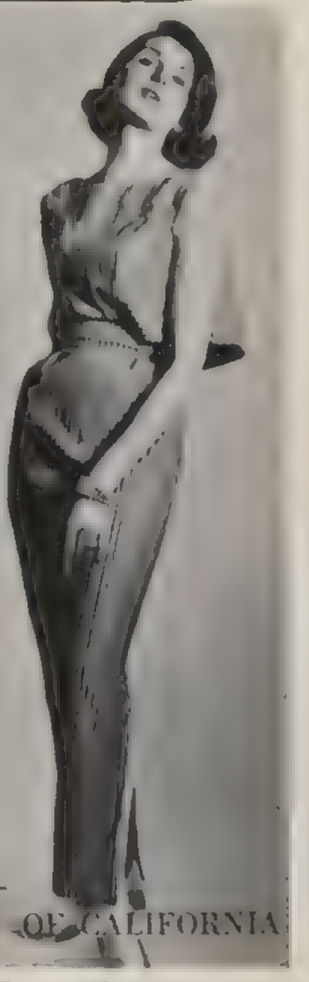
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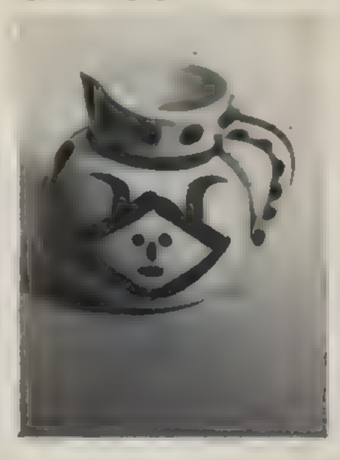


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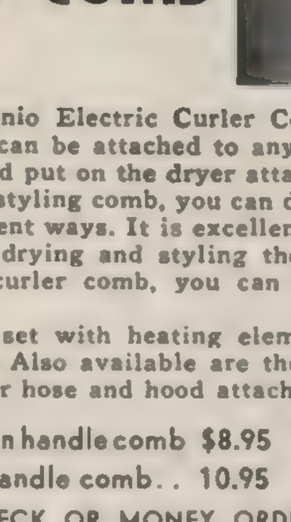
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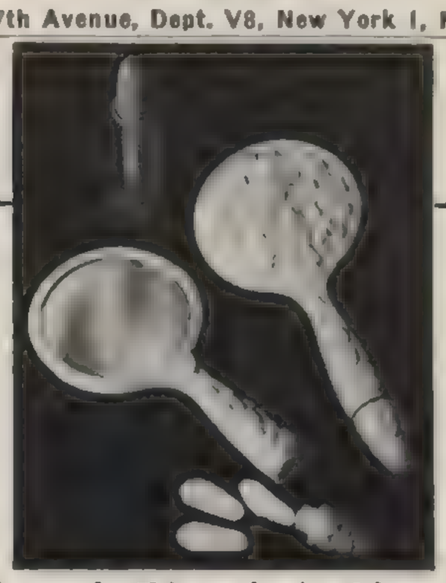
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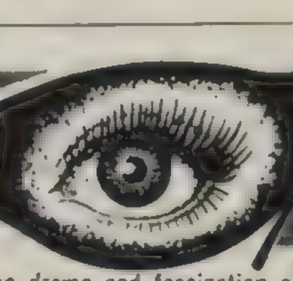
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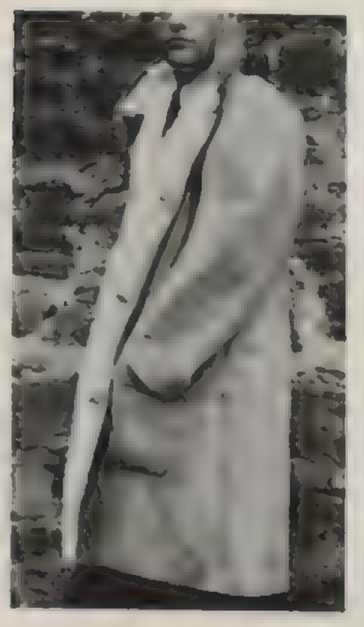
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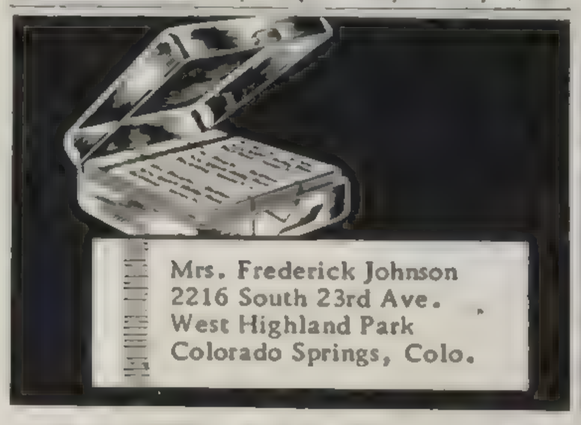
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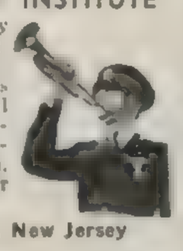
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(Continued from page 98)

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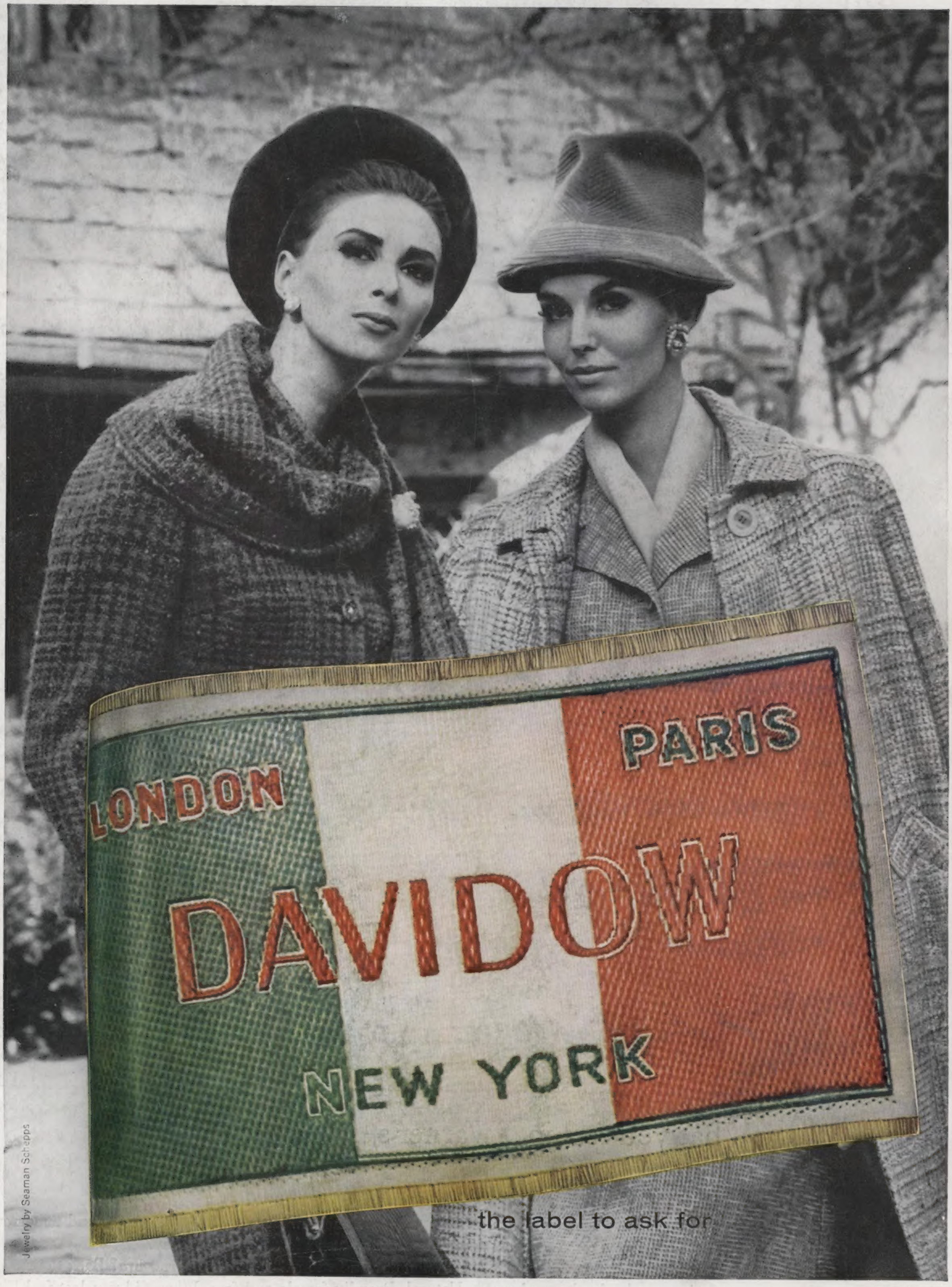
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